

AUGUST 30, 1911

PRICE TEN CENTS

THE

NEW

YORK

DRAMATIC MIRROR



AURORA PIATT

"Popular Music and American Demands," by Elliott Schenck



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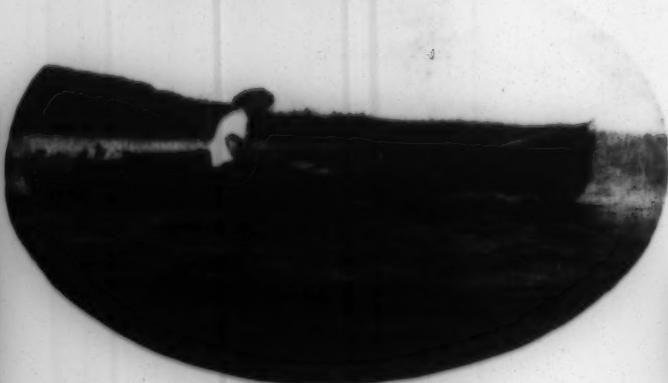
THE DANFORTH FAMILY, NORMA KOPP DANFORTH AND WILLIAM DANFORTH
AT THEIR HOME AT KEYPORT N.J.



LAWRENCE D'ORSAY



LILLIAN MORTIMER AND "KENTUCKY"



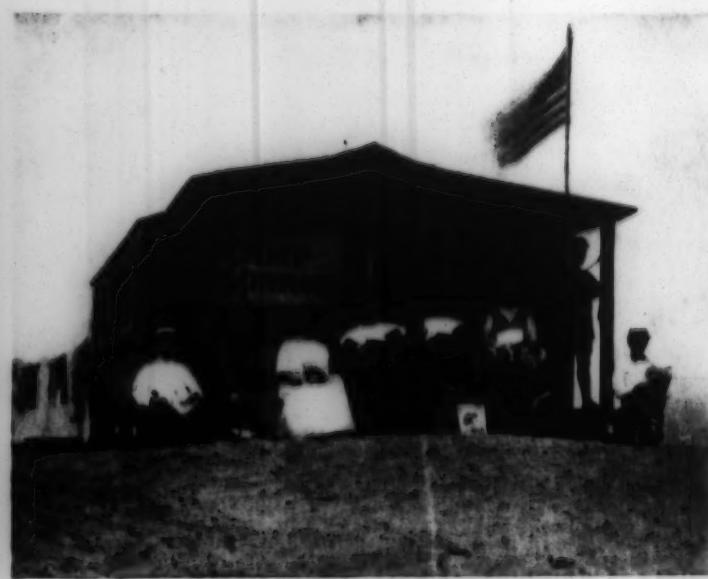
WALTER D. GREEN
AT SEBEC LAKE MAINE



WILLIAM NORTON, HALIFAX N.S.



MABEL BROWNEL AND "FLUFF"



EVELYN WATSON AND FRIENDS
AT WOODLAND BEACH S.I.



ROY GORDON, PORTSMOUTH, OHIO.

**THE DRAMATIC MIRROR
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VOLUME LXVI

NEW YORK, WEDNESDAY, AUGUST 30, 1911

NO. 1706

Drama and Music.

AUDIENCES in theatres of the smaller cities may place a value upon a band at the play that the critical sense elsewhere would largely discount. A possibly impending controversy between metropolitan managers and the musicians who compose what by courtesy are generally called "orchestras" makes some consideration of this subject timely.

The theatre orchestra as it long has been known here is not known in European theatres, where drama gets along very well independently of it. And the experiments of one or two New York managers who have not only dispensed with "incidental" music, but have also done away with entr'acte inspiration to temporarily leave the scene of the play, have found that their patrons not only do not protest at the deprivation, but on the whole conduct themselves more rationally in the intervals of drama without the efforts of the musicians.

With many offerings in the theatre music has long seemed fitting, though its employment and its enjoyment—when it is enjoyed—is largely a matter of habit. One would hardly recognize the classic play, as of SHAKESPEARE, without the traditional music at intervals; the romantic drama also possibly excuses music for certain of its periods; and exotic drama may be the more enjoyable for music that has a relating character. But when one seriously considers the matter, music would seem to have no place at the modern play, though of course there are cases where it is fittingly used in and as of the play. Persons there are who go to the theatre with a superficial purpose. Such persons love to display their attire and study their neighbors', or give most of their time to unrelated conversation. But a majority of persons go to the play for the play's sake, and it is a question whether extrinsic music of any degree of ability in performance does not really detract from the effect of a dignified modern drama and its enjoyment. Without music, where the play is worth while, its appeal, it would seem, might be intensified as those of the audience who might wish to discuss its worth and development between the acts with companions or neighbors would throughout the performance be more *en rapport*, while others who in the circumstances would be glad to give it silent thought as it was unfolded by stages could carry away a fairer idea of it, and appreciate it the more thoroughly while it was in progress.

The Baltimore *Evening Sun*, editorially expressing itself on this matter, notes that generally theatres cling to the orthodox "orchestra," and it gives perhaps the most plausible reasons therefor, though it might have added that, progressive as theatre managers usually are, they stand by traditional things to the last ditch. It says:

These orchestras now consist, in most cities, of one or two violins, a viola, a flute, a clarinet, a cornet, a trombone, a piano, a double bass and a vast array of instruments of percussion. The sounds emanating from this combination, particularly when it attempts works scored for full orchestra, are inexpressibly disagreeable. The strings are drowned by the brass, the wood wind squeaks ridiculously and over all sounds the rattle of the drums. Theatre conductors say that they can do no better. The managers will not give them enough fiddles, and the cornet and drums are necessary for cue music—i.e., for the bugle calls and other such loud alarms demanded by the action on the stage. Unfortunately, this last plea is almost entirely without justification, for cue music has happily disappeared from all plays of the better sort, and in the first-class theatres it is not heard more than once a year. One sound plea for the theatre orchestra remains—at least in "the provinces." It is the plea that an organization must be kept together in order that the visiting orchestra may have local help when a musical comedy is the bill. But why not pension these native helpers in the intervals, instead of permitting them to make life miserable for the public? Certainly most of us would rather contribute to their pensions (or retainers) than listen to them perform the "Raymond" overture between the acts of a serious drama.

This expresses, in fact, the intelligent opinion which those who might be counted as the best patrons of the theatre hold in common. The theatre—outside of those modern pieces in which music is an integral factor, and such pieces have an appeal all their own—is a place for drama, and modern drama particularly offers little or no legitimate opportunity for what is called the "orchestra," a small body of musicians which attempts to produce something for which it lacks adequate means.

A French Novelty.

THE project of M. GEIMER, director of the Theatre Antoine, Paris, for a portable theatre that is to tour the French provinces, is an ambitious and novel undertaking. There have been traveling theatres as well as theatrical companies in the past, as the boat theatres on Western rivers in this country and the more or less ancient wagon theatres of rural England have for generations supplied drama in one or another form to communities that, without them, could not have enjoyed it.

But M. GEIMER's plan is something more pretentious. He will have an auditorium of wood and iron that can be taken apart and joined again, with a seating capacity as large as that of the average permanent theatre building. The stage is to be of fire-proof wood, the floor sloping, and there will be private boxes for those who wish to pay for them. The roof is double, the outside of coarse canvas and the ceiling of vellum, and decorations will, in a measure, disguise the temporary nature of the device. It will require the better part of a day to set up this theatre, however, and thus it is to be duplicated, one being erected in advance of the company from day to day.

This plant will be moved in sections by half a dozen or more traction engines, several cars drawn by these to be used as hotel and dressing-rooms for the company of twenty-four actors. Electrical apparatus for lighting will be carried, and the whole enterprise will be independent, save for food and the like, which, of course, can be bought from town to town. Cooks and servants will be carried, however, and the company will thus steadily have its own service.

Such an enterprise might not be feasible in this country, for here there are few of the smaller towns with a promising population that do not have theatres or places which will serve in a way for drama. Yet there is more than mere practicability in the French project, which is insured an easy progress in districts remote from theatre communication by the fine roads that traverse that country, for a remarkable dramatic fare is assured at the hands of such a manager as M. GEIMER and the company he will take upon this novel journey.

THE DRAMATIC MIRROR

Will Remove Its Business Offices
and Editorial Rooms to

No. 145 West Forty-fifth Street

(The Forty-fifth Street Exchange)

ON OR ABOUT OCTOBER 1



THE USHER

FOREIGN OPERA of the modern baby-grand style seems to be something of a drug on the market.

Last season saw the failure of Mascagni to pilot *Ysobel* into the port of New York, owing partly to the abnormal spread of financial canvas upon which he insisted.

This year Richard Strauss finds history repeating itself, after a prospective producer had spent enough on preliminaries for *Der Rosenkavalier* to support the prince of good fellows in luxury for a decade, more or less. Both the Lieblers and Henry Savage discovered that the staging of grand opera in accordance with their own and the composers' notions requires the purse of Fortunatus, to say nothing of the patience of Job and the wisdom of Solomon.

Der Rosenkavalier apparently would tax even the Metropolitan Opera House for an adequate staging, for the number of persons demanded would populate a town of respectable size.

The orchestra is composed of ninety-two musicians, some of whom perform on instruments never before utilized for orchestral work. Then the chorus runs up to a prohibitive number, and still the soloists and their stipends have to be added to the roster.

Fortunately or otherwise, the earning capacity of any opera is limited, and even the most philanthropic producer has to cut his cloth accordingly. Sometimes the operatic fabric is so expensive that the manager can't afford to do any cutting at all. Such is the unhappy discovery of Richard Strauss.

*

That the country is baseball mad at this season, especially as to current conflicts and the ultimate result in the older of the major baseball organizations, the National League, one may casually note from the space devoted to the game in the newspapers, or impressively realize from the vast audiences that attend the games at the Polo Grounds.

The circus used to be the greatest drawer of distinct crowds in the field of amusements, but on a view of a Polo Grounds' throng a circus manager would realize that his "show" has been relegated to a minor place in popularity, while even the most successful of theatre managers, witnessing one of these bumper gatherings, might be excused for mentally calculating the number of months he could subsist happily upon a baseball host divided into nighty audiences. When the new Brush stadium at the Polo Grounds is finished it will accommodate some 50,000 persons, and more than one metropolitan theatre might exist a year—or for a theatrical season, at least—from subdivisions of one of the audiences that yet may be seen at the Polo Grounds this season.

This great stadium, not more than half built, will stand indefinitely as a monument to John T. Brush, who is perhaps the biggest man in the vocation, as far as imagination and business acumen applied to the great national game are concerned. And as a vast amusement enterprise the new structure is worth a

word of description, as it will surpass any modern erection of its kind, and in magnitude more nearly approaches the great amphitheatres of the ancients than anything that modern man has yet attempted.

The total length of the new stadium on the center line is about 900 feet, with an average width of 104 feet, and the height from the ground to the main roof is about 80 feet. The seats of the lower deck are inclined from the ground to a height of 22 feet at the back, with risers 9 inches high and treads 30 inches wide. Both decks are of reinforced concrete, with a steel framework for the upper deck and roof. The only wood used is in the movable folding opera chairs and roof sheathing.

The new structure is located on the lines of the old stand and additional seating space is obtained by building farther to the rear. This stadium is unique in baseball park design in that the main portion, back of the diamond, is a true semicircle. The usual arrangement is to follow the lines of the diamond, making the stands parallel thereto, allowing the foul lines to extend about 300 feet each way, then to draw the bleachers in toward the outfield. The semicircular form makes the foul lines a little shorter, but gives all the spectators a direct view of the diamond.

The main entrance will be on Eighth Avenue as before, from both the ground level and elevated railway platform, and the management contemplates an attractive architectural treatment of this entrance similar in architectural effect to the Guichet de Louvre in Paris. A large auxiliary entrance has been provided at the rear of the stadium on the west side of the grounds, from the Speedway, similar to the entrance at the rear of the Roman amphitheatre.

It is understood that the seating of the rest of the circle inclosing the great field will eventually be made to correspond in a way with the stadium proper. The stadium alone will seat 25,000 persons, and can be emptied in five minutes.

On the whole it is fortunate for the theatre that baseball is pursued largely during the season of stage inactivity.

*

Madame Navarro, who was formerly Mary Anderson, resides in an old-world house on an extensive estate at Broadway, Worcestershire, England.

This English Broadway has nothing whatever in common with the thoroughfare that has made New York famous; but it is reported by cable that American sight-seers who throng Stratford-on-Avon—which is in the neighborhood—have of late been so persistent in their attempts to catch glimpses of Madame Navarro that she thinks of seeking a more remote domicile with her family.

These curious persons at times succeed in their aim, for Madame Navarro naturally cannot continually house herself, and she must frequently enjoy the advantages which accrue to such a residence as hers. Often she is glimpsed passing down the leafy lanes

attired in the simplest country garments, with her hat drawn well over her eyes, her husband and children and favorite dog accompanying her. The little gathering is happiness and domestic felicity personified, and to the onlooker they present a picture pleasing to the eye.

Madame Navarro, called "beautiful lady" by the poor of the neighborhood, is the Lady Bountiful of the district. She evinces a keen interest in her chicken farm, where she raises birds for the sick poor.

*

A strange lawsuit was instituted in Paris the other day, involving the question as to whether a poet may be forced by law to write a poem.

Del Guzzo paid D'Annunzio's debts a year or so ago, and in return the poet promised to undertake a lecture tour in America, and write an ode on behalf of Argentina, neither of which he has done. Hence the suit.

The Muse should cry out against such an enforcement.

*

Persons who explain the play to each other as it progresses are frequently anathematized by unwilling neighbors, yet such dramatic Bedekers are entirely harmless. Not infrequently they afford the only amusement of the evening.

Now *Oedipus Rex* is not a comedy, unless viewed from the ground of two gray-haired gentlemen in orchestra chairs on the opening night.

With readiness that would have gratified the actors, these commentators recognized each character upon his entrance, and retailed his relationship to the others on the stage.

If this whispered information cannot be recommended for unfailing precision, it always bore a resemblance of plausibility, and it showed a laudable interest that must have pleased the shade of Sophocles.

Toward the close of the tragedy, when *Oedipus* was pleading with Creon for his daughters' company on his blind wanderings, one of the loquacious elderly gentlemen leaned back with a sigh and murmured in a stage whisper: "Philosophy. Too deep."

*

A few evenings later at the Playhouse, a Teutonic critic of the audile variety amused his neighbors with confidential remarks directed ostensibly towards his colleague. Among other things he was not impressed by Douglas Fairbanks's curtain speech after the third act of *A Gentleman of Leisure*. "He ought to have said," remarked the critic, "something like this: 'Ladies and gentlemen, with your approval I hope to steal the pearl necklace for many evenings to come.' That would have been witty and worth hearing."

This hint is published for Mr. Fairbanks's use on similar occasions in the future, if he shall have opportunity.



KYRLE BELLEW AT HIS ENGLISH HOME ON THE RIVER WEY, SURREY



POPULAR MUSIC AND AMERICAN DEMANDS

BY ELLIOTT SCHENCK



WHY DO AMERICANS consider it necessary to go abroad to study music? Why must the embryo singer go to France or Italy? Why the composer and conductor to Germany? Is it because there are no good teachers here? Are our conservatories inferior to those in foreign lands? Is there a dearth of good music; operatic, symphonie, or the many other forms?

No. We have the best of everything. We have good teachers and well equipped conservatories. And as for musical performances, we have the best the world can offer. The Metropolitan Opera company presents each season a galaxy of singers and conductors that make Europe stand aghast. Boston, Chicago, and Philadelphia of late have begun to follow suit. The Boston Symphony Orchestra ranks with the greatest organizations of the world; as do the Kneisel and Flonzaly Quartettes. A number of the world's greatest artists, such as Paderewski, Busoni, d'Albert, Corcoran, and others, flock to our shores annually and present to us the masterpieces of musical literature in the best possible manner.

Why, then, is the American student not satisfied to remain at home? The answer generally given is, that there is no musical atmosphere in our country? I ask, "Why is there no musical atmosphere here?" and I answer, "Because there is no music for the people."

Our opera is for the rich, as are our concerts. A student in Germany can have the greatest musical works for fifty pfennigs (twelve and a half cents). There is no music student, no, nor lover of music, who is not on intimate terms with the masterpieces of music. Beethoven and Mozart are his daily bread. During the five years I studied in Germany there were very few nights that I was not present at a concert or an opera



Gutekunst, Phila.

ELLIOTT SCHENCK

performance; and many times there were so many performances going on at once that I found it difficult to choose which I considered of the greatest importance. Therefore, I say music must be brought within the reach of the people, and this is what I am trying to do this summer on the Century Roof. I had hoped to make the admission twenty cents, but the expenses are so great that it is scarcely possible to make both ends meet at the present price of fifty cents.

I am more than delighted at the success of my concerts, and I can now almost see my way to

fulfilling a long cherished plan of giving such concerts throughout the Winter.

Running a roof is not without its humorous incidents! Ever since my first announcements I have had applications from all sorts of people, including musicians for the orchestra, and wishing to appear as soloists; singers by the hundreds from the very best, to those who have been singing "with great success, 'Annie Laurie,' in all the leading vaudeville houses in the circuit."

A notice to the effect that I was to devote a week (the third one of this season) to operatic music brought me the following letter: "Dear Sir: My papa bought the N. Y. *Herald* this morning (we lived there for 12 years) and accidentally I happened to look over the add., and saw that you are wanting voices for opera. I have studied music four years, and sung in a double quartet." . . . "I will be 21 the first of June. I am 5 ft. 2 inches in height and weigh about 118 lbs., dark complexion; and my friends say have beautiful insinuating eyes, which might go in opera.

"I could go to N. Y. if you think it would help, as I should like very much to be one of you. I forgot to mention that I did some solo work in the French Church on Isabella St., Boston."

"P. S.—I am french descent and my papa and mamma both speak french and german fluently, although I do not."

One of the most interesting applicants was from a man who wished me to engage for my "New Theatre Summer Concerts" his "most successful and artistic" — trained flees!!!

Elliott Schenck

THE THEOSOPHICAL PATH, edited by Katherine Tingley. Published at Point Loma, Cal.

The official editorial organ of Theosophy entered upon its third incarnation with the initial number of *The Theosophical Path*, published in July. This is successor to *The Path* and *The Century Path*, which were devoted to the interests of the Theosophists. The new magazine sets forth the tenets, the thoughts and the acts of the Point Loma Colony, which has been growing in importance since its inception in 1890.

In the opening article, H. T. Edge explains the Atonement as "the reconciliation between the human soul and its Divine counterpart," which can be obtained only by exercising the will, and which restores man's belief in his own divinity. Every one will admit without question that the first step toward achievement of any kind is a thorough belief in it. Not every one will admit, however, that religion is such an occult matter as to exclude "the ignorant" from a complete comprehension, such as Mr. Edge claims for Theosophy, and from salvation. This attitude savors a little

too much of pious snobbery. It does not seem as if the path to whatever salvation is in store for us should wind through such sinuous complications that the ordinary soul, unversed in the intricacies of theology and philosophy, need find it appallingly laborious.

The activities of the Point Loma Colony are illustrated by *The Aroma of Athens*, a sort of poetical pageant which was presented in the Greek Theatre for the first time on April 22. The accompanying pictures display the simplicity and the beauty of the staging, and the articles set forth in eulogistic terms the aesthetic satisfactoriness of the entire production. A performance of this kind is notable when it is no more than an imitation of by-gone civilization; it becomes truly important when it finds a response in its own day. In this respect it typifies the entire theosophical movement.

Numerous other articles of interest fill the hundred pages of the publication. Typographically the magazine is attractive. The cover, loaded with symbolism, makes a fittingly enigmatical introduction to the articles within.

THE REAL MEANING OF CHANTECLER, by Valéris de Kermen. Published by F. H. Bice, New York, 1911.

The lecture delivered at the Berkeley Lyceum, New York, on Feb. 19, has been published in pamphlet form for the benefit of those who did not attend the lecture. From a personal interview with Edmond Rostand, Valéris de Kermen has set down as much of Rostand's dramatic method and the history of Chantecler as is necessary to understanding the interpretation of the drama. The author has chosen to follow the lines of the play, commenting and enlarging on them at salient points, rather than to discuss the whole play as a philosophical entity. This method, while easy enough to follow, does not necessarily leave the reader with a unified impression of what the whole affair is about. It seems rather late in the day to add anything to the elucidation of this much advertised drama. We have been so ridden by Chantecler during the decade past, and the pamphlet offers so little that one cannot find for himself in reading the play, that it does not seem to be an especially important contribution to literature.



THE MATINEE GIRL



PERSONALLY and on behalf of a genuinely appreciative first-night audience I thank John Kellard for producing *Oedipus Rex*. The intense interest of the audience that never coughed, never stirred in its seats, never whispered, through an hour and a half performance without intermission, was testimony that an ancient classic has power to hold greater than any modern melodrama. It bore testimony also to the fact that Mr. Kellard was performing well a part that is older than thought can grasp, that reaches farther back into the ages than imagination can follow. Mannerisms of gait and speech were lost in the floating robes and submerged in the terrible naturalness of the ill-starred king. It was a performance so good, so distancing the actor's own achievements, that the love of all actors for classic roles was made clear. They open the gate of opportunity, while the work of lesser men only permits an actor to peep between the bars.

3

The debut of Agnes Miller in *Oedipus Rex*, though silent, was eloquent. As the handmaiden of the wretched Jocasta she spoke no word. Sympathy, horror, sorrow, had to be conveyed by facial expression and posture. The girl, obviously young, displayed none of the awkwardness of the beginner. Manifestly she belonged to what Billy Ferguson says are the "aristocracy of the stage, the children whose parents were actors," and of whom he said, "You can't keep them off the stage. There's no use trying."

This daughter of Henry Miller and Bijou Heron is tall and slender, with the grace of youth and an unconsciousness of self and an instinct for the picturesque. She came upon the stage in the long white robes of the Greek maiden, her dark hair bound by a fillet of gold, her girlish face melancholy as was meet at the spectacle of her royal mistress's sorrow. She held extended in her hands a bowl filled with incense for the gods. Her slim, childish arms bore garlands of roses to appease them. There was no tremor in the hands and the arms were steady. When she clasped the weeping children of *Oedipus* to her breast it was with the illusion of feeling. Every movement of hers was a picture. I repeat that the debut of Agnes Miller, though soundless, was eloquent—eloquent of the power of hereditary gifts.

3

Few actors had as hearty a godspeed for a successful season and from so distinguished a quarter as had "Hal" Stanford. On the piano, where it is the first object to greet his sight as he opens the front door of Stanford Lodge at Great Kills and the last object as he reluctantly closes the door, is a photograph of Sir Henry Irving, with the inscription, written shortly before the great actor-manager's death:

"May prosperity be thy page."

3

Grace L. Livingston Furniss, in whose play Jameson Lee Finney starred, said of the late actor who met death in London a fortnight ago:

"I have only lovely memories of his generosity to all his fellow players in his work. He did not seem to know the meaning of jealousy, and in rehearsing his efforts were always to get the best for the play and help everybody to the best that belonged to him. But his absolute devotion to his mother was to me his crowning virtue. She was sweetheart and friend, and the most characteristic anecdote I recall of him is one she told me just after he had rushed off to London to join The Dawn of a To-morrow company."

"It was a hurry call and he did not wish to go, chiefly because Mrs. Finney was just recovering from a long illness; but the financial side of it made it obligatory, so he left with only a day's notice. The day after he sailed Mrs. Finney went for a drive with her nurse and stopped at a florist's to order some roses. She asked the price and the salesman said: 'Oh, that's all right, Mrs. Finney. Your son dropped in on his way to the steamer and left an order for roses to be sent to you twice a week until he returned.'

"That is but one instance of his thoughtfulness for



MARIE BALDINA, THEODORE KOSLOFF AND ALEXIS BULGAKOW AT THOUSAND ISLAND PARK

her, and knowing how worthy she was of his devotion and how they lived in a little world fanned by their mutual love, I did not wonder that when she had gone 'Jamie' grew morbid and became a prey to superstitious fears. I hope they are together. It seems that they must be if love is the bond that holds us, for never was a more beautiful, tender and satisfying love than theirs."

3

Edith Ellis is to have the distinction of opening the New Theatre next season. Her French-Canadian play, *Vespers*, founded upon an experience in her own life in the region of the Habitants, is the medium. Miss Ellis is engaged just now upon the libretto of a musical comedy for which her early experience as a singer especially adapts her. "I believe we are at the beginning of an era of national awakening to a love of light music," said the author of *Seven Sisters*.

3

Marie Baldina, premiere danseuse of the Imperial Theatre at Moscow, says she spent the happiest fortnight of her life *incognito* at Thousand Island Park. Curious Summer residents concluded that the graceful blonde who spoke broken English and called herself "Miss Brown" was a teacher of Swedish gymnastics. "Miss Brown" was a winner in a croquet tournament at the Summer resort, when her countrymen and fellow mimes and dancers, Theodore Kosloff and Alexis Bulgakov, paid to her the homage of the vanquished to the victor, as will be seen in the photograph reproduced on this page.

3

In the list of theatrical Summer colonies Port Washington has rank. There live Fritz Williams and his wife, Katherine Florence, and George Bowles and his wife, a former actress, who says she can't live in New York because it is "so lonesome." J. J. Coleman, the agent, and his family are among the Summer residents whom his daughter, Ann Murdoch, delights to startle with her comedy gifts, one display of which was the youthful beauty appearing upon the streets of the sedate old town, neatly and correctly pumped, but wearing a manifestly unmated pair of stockings—one black, one white.

3

Resting players who have broken camp and are in town for rehearsals before taking up the march bring pleasant tales of rejuvenating summers. Colonist and visitor seem to have enjoyed Siasconset in the superlative degree. The faithful cottagers and hotel dwellers

of season after season were there, and to the number of regulars was added the recruits John Mason and William Elliott, Mr. Elliott occupying with his mother and sister the cottage which he last engaged for himself and bride, and Mr. and Mrs. William G. Smythe, who liked the simple city by the sea and their two-hundred-year-old cottage with the roses clambering over it so well that they broke their rule of spending each Summer at a different place than the last. The season at Sconset was humorously punctuated by a carnival, of which Blanche Bender Jefferson was queen, Frank Gilmore king, and Frank Westerton jester. One feature of the ludicrous procession was a line of empty baby carriages.

Harry Woodruff gave a series of his usual interesting house parties, Frederick Perry and Digby Bell being among his guests.

From Gloucester came the blithe report of a visiting actress: "Alice Fisher is at her usual pastime of making things hum." The star event, socially and dramatically, of the Summer at Gloucester was the mask ball of the guests of the Hawthorne Inn, given at the Gloucester Casino. Miss Fisher was active in the arrangements and as The White Sister helped to lead the grand march. At the end of the ball a silver bowl was presented her. The inscription on its side was: "A good fellowship cup, won by Alice Fisher."

Honors were divided in the family, for William Harcourt, Miss Fisher's husband, won a cup with his trim boat *Sumaki* at the Marblehead regatta.

3

Hollis Cooley, the hale and helpful secretary of the Managers' Association, has developed a sepulchral fad. Talk with Mr. Cooley on Broadway, or on the verandas of his home at Great Kills, for three minutes, and at the end of the first and a half he will seize your coat lapel, if you are a man, or your marquisette sleeve, if you are a woman, and say:

"I'll bet you haven't got your grave."
"Don't want any," you probably retort.

"But you will some time. Now, don't make an infernal nuisance of yourself when you die. Get your grave first."

I began by saying that Mr. Cooley is helpful. In cases of sudden death some one always thinks of and sends for Hollis Cooley and he is quickly on the spot, always giving all the assistance he can, and that assistance it always happens includes seeking a spot for interment, buying a lot, worrying over preliminaries and haggling about prices. He appears at the funeral triumphant but haggard, and minus many pounds that have dropped off with the aid of undue exercise and worry.

In self-protection he has begun to ask every person he meets, "Have you got your grave?" One saucy miss retorted, "Have you?" and he tossed her into his automobile and drove from Great Kills to the Moravian Cemetery, near Richmond, Staten Island, and pointed out a spot that is literally always "kept green." Mr. Cooley, pointing to the top of the hill where the mansion-like mausoleum of the Vanderbilts juts from a green side of a hill, said: "Cornelius Vanderbilt, who lies there, left a hundred and fifty thousand dollars for keeping every grave in this cemetery green. It's the only cemetery in the world where that is done. As soon as I heard of it I came over here and bought that lot. My wife can marry another fellow. My children can forget their dad. But I have the assurance that in spite of this my grave will be kept green."

Mr. Cooley's lecture on the improvidence of the quick in not providing for the disposition of themselves when they become the dead ends with: "And if you ever want to commit suicide don't be as inconsiderate as other suicides. They don't go off by themselves and end it neatly, but come and slop over your front step or leave blood on your lawn. Take a boat—it will only cost you three dollars and a half—and go out to Point Judith and jump off. Don't make a blanked nuisance of yourself."

All of which is submitted as worthy of consideration.

THE MATINEE GIRL

AT THE THEATRES

PLAYHOUSE—A GENTLEMAN OF LEISURE.

Comedy in four acts, by John Stapleton and P. G. Wodehouse. Produced on Aug. 24, by William A. Brady.

Joseph Sutton	Edmund Forde
Dana Willits	Frank Kendrick
George Fuller	Lindsay J. Hall
Clarence Macklin	Francis Carlyle
Sir Spencer Drever, Bart.	Arthur Laceby
Robert Edgar Willoughby Pitt	Douglas Fairbanks
"Spike" Mullins	Elmer Booth
Lady Blunt	Ruth Chester
Sir Thomas Blunt	Roland Rushton
Mollie Creedon	Ruth Shepley
Phillip Creedon	George Fawcett
Walter Langdon	Leon Knadler
Harold Ames	Harry K. Jones
Reginald Oakes	Bert Daube
Basil Pierce	Cari Mann
Miss Otis	Ida Van Tine
Miss Belden	Mona Morgan
Miss Beale	Gwendolen Brooks
Miss Hewitt	Florence Deshon
Miss Graves	Frances Sherburn
Miss Cass	Claire Burke
Miss McMurray	Mona Mayo
Miss Routledge	Evelyn Shea
Miss Wolfe	Lillian Keller
Japon	Lawrence Dwight
John Coleman	Louis Mason
Herman Schultz	Charles Hartman

With great eclat, Douglas Fairbanks opened the preliminary season of the Playhouse in Forty-eighth Street. *A Gentleman of Leisure* was brushed up by a few performances at Long Branch on Aug. 22 and subsequent evenings. The audience, which was largely professional, applauded with lavish cordiality that left no doubt of their friendly attitude.

A Gentleman of Leisure has enough plot to keep its hero hustling through four acts, none of them so intricate, however, that the spectators cannot walk a long distance ahead of him and then wait for him to catch up. Robert Edgar Willoughby Pitt, being one of those impulsive persons who fall in love at first sight and who make rash bets, had done one before the curtain.

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tain rose and did the other immediately after. He wagered that he could "crack a crib"—in the elegant parlance of the profession. On his amateur expedition he was accompanied by a professional burglar whom he had conveniently captured in his own apartment. Spike Mullins unwittingly led R. E. W. Pitt to the residence of Phillip Creedon, the Deputy Commissioner of Police. Detected in the operation by Mollie Creedon, with whom Bob had fallen in love on sight, the hero easily cleared himself before her, but her father, believing Bob a crook, ordered him from the house. While Mollie was visiting the Blunts as a strategic step in their campaign to capture her for young Sir Spencer, Bob turned up and was on the point of bearing off the fair heroine when his valet, Spike Mullins, appropriated Lady Blunt's pearl necklace for his own adornment. To shield Spike, Bob took the pearls and managed to let Mollie see them. Though she indignantly packed him off, she later came to rescue him by replacing the necklace. This leap year generosity and the disclosure of the bet smoothed all difficulties from their path.

Although everybody knows exactly what is going to happen a long time before it does occur, the collaborators have contrived several effective scenes: notably the burglary in act one, the near-burglary and the "fixing" of the Commissioner in the second, the choice between the glove and the pearls in the fourth. In fact, the drama seems to have been written to exploit these episodes. Sometimes the filling between them is entertaining and sometimes it is not. The characterization, upon which the filling frequently depends, is all of the most conventional sort, and the dialogue fails to crackle except in experienced hands.

The wheat may be separated from the tares in the cast without any hesitation. Douglas Fairbanks, Elmer Booth, Arthur Laceby, and George Fawcett represent the wheat. To them may perhaps be added Ruth Shepley, who has a certain prettiness of face and manner to commend her. The remainder without exception were perfectly inane.

Douglas Fairbanks invariably plays himself rather than his role, which is invariably the better course.

The sight of superabundant energy and inexhaustible good humor always cheers a soul, whether it is great histrionism or not. R. E. W. Pitt, like all heroes of popular fiction, had exactly those traits, if no others; consequently Mr. Fairbanks feels at home in Mr. Pitt's clothes.

Elmer Booth and Arthur Laceby won their laurels in two character roles—the thug treated humorously, and the silly Englishman with occasional glints of sense. Mr. Booth's methods were decidedly better than Mr. Laceby's, because they showed real mastery of legitimate comedy, while Mr. Laceby resorted to grotesque antics to get laughs. The brainless Englishman, moreover, is as much of a bore as he is a libel; consequently Mr. Laceby worked under a heavy handicap.

The role of the grafting Police Commissioner, which is by no means especially attractive, still offered George Fawcett a few good moments, which he is enough of an actor to make the most of. The sentiment of the Deputy, however, often verges on the cloying, and his lucidity of thought in dealing with the hero would not carry him far in politics.

A Gentleman of Leisure is neither a very good nor a very bad performance. The characters are mere puppets who do what they do simply because the authors ordained it so in the beginning. Chance rules their destinies for two hours, and then chance retires in deference to popular taste to let the narrative end. Most of the intervening events entertain in an innocent way, and some of the accompanying speeches rouse mirth of a healthful kind—all of which is not too much to expect of any play.

IRVING PLACE—HAMLET.

Tragedy in five acts, by William Shakespeare. Revived on Aug. 24, by John E. Kellard.

Claudius	Eric Blinn
Hamlet	John E. Kellard
Polonius	Louis Dean
Horatio	Edwin Cushman
Laertes	Aubrey Boucicault

(Continued on page 9.)



FREDERICK PERRY

THE STAGE BIRTHDAY CALENDAR



EDNA MAY

August 26.

FARZI SCHIFF, who is said to have a new Victor Herbert-Harry B. Smith opera this season, *The Duchess*.

PERCIVAL KNIGHT, the English comedian who has been so well received in this country, as witness his work in *Kitty Grey*, *The Dollar Princess*, and *The Arcadians*.

HELEN BERTRAM, who hasn't appeared on Broadway since *The Gingerbread Man*, if I'm not mistaken, since when she has appeared chiefly in vaudeville.

RICHARD STERLING, who plays one or more parts on Broadway every season, late with *Pierre of the Plains*, *The Bachelor*, *The Florist Shop*, *A Little Brother of the Rich*, and *Love Among the Lions*.

ANTONINETTE WALKER, last season in *The Lily*, and for six consecutive years with David Warfield in *The Music Master*.

FRANK LAWTON, the American whistling comedian, who has for years been a favorite in the London music halls.

EDITH MOYER, who gave promise of developing into an entertaining operatic comedienne, recalled in Ziegfeld and Casino entertainments, but she is now Mrs. Thomas McCabe and retired from the stage.

August 27.

ROBERT SCHABLE, for many years stage-manager with John Drew and more recently seen with Billie Burke and Marie Doro.

PHYLLIS RANKIN, seen all too infrequently on Broadway, has lately been playing in vaudeville with her husband, Harry Davenport.

ALFRED W. MAPLIN, the veteran actor, originator of Deacon Bagby in *Mrs. Wiggs of the Cabbage Patch*, which he played five years, and now retired from the stage.

ELEANOR CAREY, who appeared in the original production of *The Blue Bird*, and this summer with the Jessie Bonstelle Stock in Buffalo and Detroit.

WILL M. CRIMMINS, lately seen on tour in *The Wolf*.

ELSIE HERNDON KEARNS, who distinguished herself as Hamlet at Smith College, and for the past two years a member of the New Theatre company.

September 1.

GUY STANDING, who seems to have renounced the American stage, lately seen in London in *The Butterfly on the Wheel*.

FREDERICK PERRY, recently seen with Grace George in *Sauce for the Goose*.

BIJOU HERON, wife of Henry Miller, long ago retired to private life and mother of those three promising youngsters, Gilbert, Henry, Jr., and Agnes Miller.

VERNON DAVIDSON, last seen on tour in *The Arcadians*, preceding which he was with Fritzi Scheff in *The Prima Donna*.

ROBERT ROGERS, well known in stock and vaudeville circles, and for the past two seasons seen in the Belasco production of *Is Matrimony a Failure*.

MIRZAH CHESLIE, last season a member of the New Theatre company and now under contract to appear with Charles Dickson in *An Average Chap*.

JAMES J. CORBETT, who devotes his talents to comedy, melodrama, vaudeville and minstrelsy, in any of which he appears thoroughly at home.

SEWELL COLLINS, who has lately turned his hand to playwriting, author of *Miss Patsy*, *Thirty Dollars*, and *Awake at the Switch*.

SILVIA STARR, who is to appear with Beulah Poynter in *Mother's Girl*, with which star she has appeared for several years.

HARRY STUBBS, remembered on Broadway in *A Gentleman from Mississippi*, and recently a member of the Stubbs-Wilson Stock in Olentangy Park, Columbus, O.

H. OGDEN CRANE, for some time identified with the cast of *The Round-Up*.

VIOLA KELLOGG, remembered with the Murray Hill Stock, and who has not appeared on Broadway since the original production of *Havana*.

September 2.

HENRIETTA CROSMAN, the first star of the new season to appear on Broadway, now at Maxine Elliott's Theatre in *The Real Thing*.

CHARLIE GOTTHOLD, long seen in *The Great Divide* and last season with Zelma Sears in *The Nest Egg*.

EDNA MAY, who, as Mrs. Oscar Lewisohn, has thus far remained steadfast to her determination never to reappear upon the professional stage.

W. H. TOOKER, who recently concluded a stock engagement in Minneapolis.

MARGARET DILLS, once the Mother of Hur in *Ben-Hur* and recently with the Garrick Theatre Stock, Salt Lake City.

TED SULLIVAN, who has played minor parts in a number of Shubert musical comedies, notably *The Tourists* and *Havana*.

MAXINE VERANDA, who appeared in *It Happened in Nordland* and *The Red Mill*, but lately identified with the London stage.

JAMES FORBES, author of those three big successes, *The Chorus Lady*, *The Traveling Salesman*, and *The Commuters*.

GEORGE R. SIMS, author of those old melodramatic favorites, *The Lights o' London*, *The Romany Rye*, and *Harbor Lights*.

MONTROSE J. MOSES, author of many books upon dramatic subjects and who married Dorothy Herne, the youngest daughter of the late James A. Herne.

September 3.

HELEN ROBERTSON, late with Ralph Herz in *Dr. De Luxe*, and who recently concluded a special engagement with the Lytell-Vaughn Stock in Albany, N. Y.

ROBERT HOWARD OBES, whose chief engagements have been with such stars as Arnold Daly, Charles Richman, N. C. Goodwin, Henri de Vries, and in *The Little Gray Lady*, *Forty-five Minutes from Broadway*, *Brewster's Millions*, *Madame X*, and *Baxter's Partner*.

MABEL HOWARD, remembered in *The Heart of Mary*.

September 4.

AMELIA GARDNER, who appeared on Broadway last season in *Keeping Up Appearances*, *Our World*, and *As a Man Thinks*, and who is now under contract to A. H. Woods.

CLAUDE COOPER, recently seen with Albert Chevalier in *Daddy Dufard*, and before that with Montgomery and Stone in both *The Red Mill* and *The Old Town*.

MAY BARTON, now touring the Pacific Coast with *Baby Mine*, her second season with this play.

HAROLD MACGRATH, three of whose novels, *The Man on the Box*, *The Best Man*, and *The Goose Girl*, have been dramatized, the first two produced by W. N. Lawrence, while the third was brought out only a week or so ago by Baker and Castle with Virginia Acherman in the title-role.

IDA VERNON, who has been re-engaged to play *Lady Creech* in *The Man from Home*, supporting William Hodge, her fifth consecutive season in this part.

HAROLD RUSSELL, the past two seasons with Montgomery and Stone in *The Old Town*, and who must not be confused with the well-known actor of this same name who appeared last year with Mrs. Fiske and who will not celebrate his birthday until next January.

ELEANOR MONTELL, the talented daughter of Eugene Blair, well known in stock companies and last season leading woman in *At the Mercy of Tiberius*.

DORA L. ALLEN, who was for some time a member of the cast of *The Lion and the Mouse*.

September 5.

GLADYS HANSON, who made her Broadway debut in *The Spoilers*, later appeared for two years with R. H. Sothern, and the past two seasons leading woman with Kyrie Bellew.

MARJORIE WOOD, daughter of Marguerite St. John and sister of Stanley Wood; has supported stars like Denman Thompson, Robert Edeson, with whom she appeared for five years, Henry E. Dixey, and William Collier, and late with *Baby Mine*.

NELLA WEBB, who was last seen hereabouts in *The Girl from Rector's* and who is now quite popular in the London Music halls.

ESME BRINGER, English actress, who appeared here in 1905 in *The Trifler* and in vaudeville, supporting Murray Carson.

MYRON W. WHITNEY, who used to sing with the Boston ideals but for many years past has devoted himself to concert and oratorio work.

JOHNSON BURNS

STAGE NEWS FROM LONDON.
Granville Barker to Produce Bonita—Coronation Pictures—A Water Spout at the Palladium—Operatic Rivalry—Kitty—Our Granddaughter—The Tavern Knight.

LONDON, Aug. 19.—Apostasy is claiming another recruit in Granville Barker, hitherto known as a producer of legitimate drama, but now announced as a producer of musical comedy. His initial effort in this new field will be *Bonita*, by Wadham Peck and Harold Fraser-Simpson, which is to be presented on Sept. 23, at the Queen's Theatre. Much interest attaches to Mr. Barker's change of policy, for it means that he has found in the intellectual drama only a meagre return for the energy and thought expended on it. George Bernard Shaw and John Galsworthy have frankly expressed their disappointment that Mr. Barker should prefer vulgar wealth instead of aristocratic poverty—or words to that effect. Mr. Barker's emotions, however, are purely a matter of conjecture, for with the new undertaking on his hands he has other things to attend to than an explanation of his psychological status. He made an honest attempt to live on the rarified heights of what is considered superior drama, but the public that understands offerings of that sort evidently does not spend money too freely on theatrical amusement. So he is descending to a level which experience shows to be more densely populated. Lilah McCarthy, his wife, has had similar luck at the Little Theatre, but it does not appear that she will follow her husband's lead with anything but her moral support. Mr. Barker, being a man of resource and ingenuity, should become a worthy rival of George Edwardes at the Gaiety, who between the work of Mr. Barker without and the machinations of Frank Gould within may well scan the theatrical outlook with an anxious brow.

Queen Alexandra is to attend the coronation vicariously, for she has signified her desire to see the Kinematograph pictures of the festivities at the Scala. Other members of the royal family have already approved of this reproduction of the spectacular performance in which they played leading parts. They apparently took as much delight in watching the picturesque events as do the humblest subjects.

At the Palladium, the recent Stoll-Gibbons consolidated company will show what their combined resources can do. A lake large enough for a fleet will inundate the stage, and spectators will be treated to an imitation of the Galveston, Tex., disaster of 1900, with such other terrifying additions as occur to the producers. The spectacle will be called *Mexico*.

Oscar Hammerstein has been done in marble along with the other muses for the exterior decoration of his new opera house in Kingsway. Other members of the statuesque family are *Hammer*, *Melody*, *Comedy*, *Tragedy*, *Song*, *Dance*, *Inspiration* and *Composition*. Thomas Rudge is the directing sculptor. Each of the allegorical figures weighs twenty tons, a weight that ought to hold down any amount of grand opera.

Possibly feeling that they must make special effort to rival these attractions, the management of Royal Opera at Covent Garden has arranged for the appearance of the Russian Ballet to alternate through the Autumn with the Ring and other German operas, beginning on Oct. 18 and lasting eight weeks.

To counterbalance the Russian Ballet, Mr. Hammerstein is still boring into the depths of the island for water for his artesian well, and is furthermore installing a wireless station on the roof of the building, so incoming ocean travelers may order their seats before they land. The impresario is evidently determined to give the public no excuse for not coming to see him and to hear his opera.

One or two new productions have helped the passing Summer on its way. At the Scala on Aug. 7 a little sketch called *Our Granddaughter* was done by Shawell Clarke, Percy Everard, and Annie Hughes. It narrates the attempt of an elderly lord to induce his granddaughter to live with him instead of with her other grandfather, a bumble person who has brought her up. To cure the lord of his notion, Mary pretended to be a vulgar, noisy coster girl. The author is Mr. John Hamond.

A slight curtain-raiser for *Trilby* at the Marlborough is called *Kitty*. It is by Robert Higginbotham. It is a scene from a coster courtship in which Lib is jealous of some unknown *Kitty*, until Sid explains that *Kitty* is a kitten which he is giving to her for a present.

At the Royal, Stratford, on July 31, Junius Booth produced his own play with himself in the leading role. *The Tavern Knight* dramatizes the curious adventures of Roland Marleigh, otherwise Sir Crispin Galliard. Plenty of sword play, bloody deaths, gasps and mortal throes sprinkle the lurid tale until the hero is finally left to settle down with the heroine, all foes being vanquished. Whether he can ever be satisfied with drab domesticity after such a rattling life is doubtful.

At the Whitney, Fred C. Whitney will continue his campaign of musical comedy with *The Spring Maid*, with which he doubtless hopes to achieve as much success as with *The Chocolate Soldier*. Judging from the long run of the operetta in New York, he has some ground for his hope.

JASPER.

PERSONAL

ROBSON.—Mrs. Stuart Robson was severely injured in Red Bank, N. J., on Aug. 21. She was in a carriage with a real estate man of Red Bank, looking over some real estate, when the kingbolt of the carriage broke, frightening the horse. Both were thrown out and Mrs. Robson struck her head against a sharp object in the road. She is slowly recovering from the shock and bruises. Mrs. Robson was last season in *The Country Boy*, in which she will containue another season.

SHEPLEY.—Ruth Shepley is Douglas Fairbanks's leading woman in *A Gentleman of Leisure* at the Play-



White, N. Y.

RUTH SHEPLEY

house. Miss Shepley is a young actress, whose experience has been more varied than long. She first came prominently to notice on Broadway when she succeeded Harriet Worthington as Carolina Langdon at the Bijou about four years ago. In this cast also was Mr. Fairbanks. She was then sent to the Western company in the same part to support Burr McIntosh. Previously she had appeared with Douglas Fairbanks at the Bijou in the unsuccessful *All for a Girl*. At the time her work was praised by the critics.

YAPP.—Liebler and Company have engaged Cecil Yapp for the part of the Cat in their revival of *The Blue Bird*. Mr. Yapp, it will be recalled, played that role with immense success in the original New Theatre production of the fairy play. His re-engagement is a fortunate circumstance in the Liebler production.

STARR.—David Belasco has announced that Frances Starr's new play is the work of Edward Locke, lucky author of *The Climax*, and that the piece is to be called *The Case of Becky*. Further information concerning the content is withheld, though Mr. Belasco asserts that the play is very different from Miss Starr's two former starring vehicles, *The Rose of the Rancho* and *The Easiest Way*. The play will open in Cincinnati, coming to New York in due season.

GEORGE.—Preliminary to her tenancy of the Playhouse in October, Grace George will make a short tour in a new comedy by Cicely Hamilton called *Just to Get Married*, in James Fagan's play, *The Earth*, and in *Much Ado About Nothing*. These three plays will be included in her repertoire at the Playhouse.

VAN STUDDIFORD.—Grace Van Studdiford received a discharge in bankruptcy in the United States District Court on Aug. 23. She filed her petition on Sept. 12 last, with liabilities of \$20,000 and assets of \$10. Miss Van Studdiford will probably remain in vaudeville another season.

EVANS.—The pleasing information that Mr. and Mrs. E. J. Carpenter have had a visit from the stork is at hand. Mr. Carpenter is the manager who had several road attractions, including two *Blue Mouse* companies, on tour last season. Mrs. Carpenter is Millicent Evans, one of the most popular of younger leading women. For two seasons she played Pauline Devine in *The Blue Mouse*, and last season supported Douglas Fairbanks in *The Cub*, William H. Crane in *U. S. Minister Bedloe*, and Lillian Russell in *The First Night*. The youngster, who was born on Aug. 23, has been named Jack Evans Carpenter.

RUSSELL.—Marie Booth Russell, in private life Mrs. Robert Mantell, is suffering from a heart affliction at her home at Atlantic Highlands, N. J. This

means that Miss Russell, who has been accustomed to play the leading female roles in her husband's classic revivals, will not begin the season with him at the West End on Labor Day. Keith Wakeman will succeed Miss Russell as Mr. Mantell's leading woman.

KOLKER.—Henry Kolker's second year in *The Great Name* will open in Allentown, Pa., on Sept. 22. He is due in New York at an early date. In his company will be Russ Whyte, Sam Edwards, Lizzie Hudson Collier, Edward Langford, Arthur Hoyt, and Ruth Chatterton.

EDDIE FOY UNDER NEW MANAGEMENT.

Charles Dillingham and Florenz Ziegfeld, Jr., have undertaken the management of Eddie Foy. *The Pet of the Petticoats* is the vehicle. A. H. Woods sold the entire production, in which he had planned to star Mr. Foy, to the new managers, for, it is said, \$20,000. It will be recalled that A. H. Woods and Eddie Foy disagreed at rehearsals of *The Pet of the Petticoats* over the engagement of Harry Fox for the Foy supporting company, and that Mr. Foy thereupon left the Woods management. Mr. Fox probably will not be a member of the Dillingham-Ziegfeld production, which opens at the Globe Theatre early next month, taking the time originally booked there for Thomas Wise and John Barrymore in *Uncle Sam*. The latter will fill in the time in Chicago, which Mr. Woods had arranged for *The Pet of the Petticoats*.

MRS. FISKE AND MRS. BUMPSTEAD-LEIGH.

Mrs. Fiske's closing of her tour after a season of sixty-seven consecutive weeks, two months of which involved the *Summer*, has been noted as a remarkable record for this actress, whose playing periods in recent years have been extended far beyond the usual duration of a theatrical season.

The closing of Mrs. Bumpstead-Leigh was also extraordinary, if not without parallel, in that this play was withdrawn in the height and flush of its success, because after her arduous work—in which other plays figured—for a period of almost seventeen months Mrs. Fiske needed rest to prepare for another season perhaps as arduous.

Contracts for the production of Langdon Mitchell's new play, *Gertrude Atherton's new play*, and the play by Monsieur Loysen made this withdrawal necessary. The receipts of Mrs. Bumpstead-Leigh in San Francisco were the largest in the history of the theatre in that city at the time of year. The same story is true as to many cities visited. Mrs. Bumpstead-Leigh will be revived at the first opportunity, as it has been seen in comparatively few cities and its popularity wherever it has been presented is phenomenal.

ZARA THUSTRA.

Zara Thustra, a three-act drama in verse by Paul Verola, was presented two weeks ago for the first time. The Roman amphitheatre at Lillebonne, Normandy, was the picturesque scene of the production. In the cast were Romuald Joube and Dolival, from the Odéon at Paris, and Madame Susanne Lazar. The poetry of the lines is reported to reach a lofty altitude in many episodes, and the narrative is full of dramatic energy, although planned on the classical model. The plot relates the conflict of Zara Thustra, the Persian prophet, with the Brahmin priests.

THE PARK THEATRE.

When Frank McKee and William Harris open the Majestic Theatre in Columbus Circle on Oct. 23 with the big musical production, *The Quaker Girl*, they will rename it the Park Theatre. The production is to be made by Henry B. Harris and the cast will include Lucy Weston, Pope Stamper, Percival Knight, Mazie Gay, Daphne Glen, May Vokes, and Nellie McHenry.

WENDELL'S SUCCESSOR CHOSEN.

W. H. Denny, an English character comedian, has been selected by Liebler and Company for the role of the Dog in their revival of *The Blue Bird*. It will be recalled that the late Jacob Wendell, Jr., played the role in the original New Theatre production of the piece and scored one of the big hits of last season.

A JEFFERSON ENGAGED.

Cornelia Frances Jefferson, daughter of Thomas Jefferson and granddaughter of the late Joseph Jefferson, is to be married on Sept. 9 to Carrington Howard, of Montclair, N. J., at her home in Buzzard's Bay. Miss Jefferson has been on the stage with her father. Mr. Howard is a Yale graduate.

THY NEIGHBOR'S WIFE.

Daniel Frohman has postponed his opening of the Lyceum Theatre with *Thy Neighbor's Wife* from Sept. 4, to Tuesday, Sept. 5. In the cast of this play will be Arthur Byron, Fred Tilden, Pamela Gaythorne, and Alice John.

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White, N. Y.

DOUGLAS FAIRBANKS

GEORGE FAWCETT RUTH SHEPLEY

"THAT MAN IS A CROOK"

FROM "A GENTLEMAN OF LEISURE" AT THE PLAYHOUSE

(Continued from page 7.)

Rosencrans.....	Mayne Linton
Guildenstern.....	P. J. Kelly
Corie.....	Henry Dunbar
A Priest.....	Francis Elsworth
Marcellus.....	Thomas Frayne
Bernardo.....	John Thompson
Francisco.....	William Hemming
First Player.....	George Manning
Second Player.....	Arthur Goodall
Third Player.....	Mabel Ayward
First Gravedigger.....	Mayne Linton
Second Gravedigger.....	George Bayron
The Ghost of Hamlet's Father.....	Charles James
Gertude.....	Lillian Kingsbury
Ophelia.....	Viola Fortescue

A competent, intelligent, and sympathetic impersonation of Hamlet, such as John Kellard's at the Irving Place, excuses many faults and defects in the rest of the cast, but it certainly has a big score to settle, for Mr. Kellard is almost the only bright spot in the whole affair.

The mellow ease and surety of his work indicate that the ambition to play Hamlet is a plant of no recent growth. His conception of the part is matured with thought into a consistent entity. He presented Hamlet as Shakespeare undoubtedly intended him to be presented, a sane man hesitating to carry out his convictions of his filial duty, and cunningly assuming madness to reassure himself. If anything, Mr. Kellard renounced Ophelia, and upbraided his mother with rather more harshness than sorrow, despite his reluctance. The famous soliloquies he spoke with sincerity of emotion and purity of enunciation that could only delight listeners.

Hamlet, notwithstanding its wonderful rhetoric and masterful characterizations, typifies the clap-trap tragedy of revenge, popular in Elizabeth's day, with its dithyrambic ghost, its mad girl, its play within a play, its funeral pageant, its poisoned daggers and chalices, its disinterred skulls, and all the other usual appurtenances of horror. Somehow, all this glaring theatricality seemed to stand out more than ordinary, for nobody except Mr. Kellard succeeded in getting between the artificialities and the spectators. Eric Blind, disguised as an Autumn sunset, was quite lost to view

behind the royal red robes and whiskers. Louis Dean omitted all characterization of the sophistical Polonius. Edwin Cushman apparently forgot how to use what he has formerly shown to be a pleasant voice, and certainly he and the rest of the courtiers added nothing but a serious air to the scene, thanks to the amazing misfits of their costumes. Aubrey Boucicault's highly emotional sobs and gurgles are not calculated to make one forget that it is all "make-believe." By the grace of Shakespeare, Mayne Linton did a few speeches passably as the gravedigger. Charles James spoke what may have been perfectly good Danish, but was excessively poor English. Lillian Kingsbury got only one chance to throw open her six-cylinder vocal apparatus, but then she went the limit. Although Viola Fortescue squeaked overmuch, she knew what she was doing; her Ophelia, though fragile, had redeeming traits.

In justice to Mr. Kellard and his hard working band who are really putting serious endeavors into these classical performances, it should be said that the audience listened with deep attention, and applauded with cordial approval.

(Continued on page 11.)

THE LEGEND OF SAINT ELIZABETH.

The five-day festival, which will be held in Budapest in October to commemorate the centennial of Liszt's birth, will be echoed by the singing of his greatest oratorio, *The Legend of Saint Elizabeth*, at Carnegie Hall, New York, on Dec. 11, originally composed for the festival given in 1867 by the Grand Duke of Weimar at the Warburg, the oratorio, the story of the loved princess in romantic, mediæval spirit, utilizing many old Hungarian melodies, peasant songs, and Georgian chants to preserve the atmosphere. The arrival of the tiny princess and her betrothal to the Landgraf are set forth in the first scene; her charitable ministrations and the miracle of roses in the second; the departure of the Landgraf for Palestine in the third; his death in the fourth; the exile and death of Elizabeth in the fifth, and her canonization

in the sixth. Wagner's *Tannhäuser* also draws upon the story of Elizabeth, but without any attempt to follow facts. Trials for the chorus at Carnegie Hall will occur in September. Application may now be made to Mrs. Frederick Edey, 10 West Fifty-sixth Street.

AT THE METROPOLITAN.

Giulio Gatti-Casazza has announced two new attractions for the Metropolitan Opera House in December and January: *Lobetanz*, by Thuille, and *Boris Godounoff*, by Moussorgsky. The latter is a Russian success, and utilizes the Russian ballet which has already been announced. As *Madame Sans-Gene*, by Giordano, has not been finished, its premiere has been postponed. This opera was to receive its first production in New York.

A PROTEST AGAINST THEATRES.

Mrs. Hanna Reed, assuming the function of a social reformer, attempted by sidewalk oratory to convince people outside a theatre at 124th Street and Seventh Avenue, on Aug. 25, that theatres are pernicious institutions and that patrons might more profitably busy themselves in other pursuits. She was removed to the psychopathic ward of Bellevue Hospital.

KERNAN'S ANNIVERSARY.

James Lawrence Kernan, of Baltimore, celebrated his forty-fifth anniversary as theatrical manager by an elaborate programme the week of Aug. 21 at the Maryland Theatre. In the entertainment were Mrs. Annie Yeamans, Maggie Cline, Lottie Gilson, Gus Williams, Ward and Curren, Fox and Ward, Mr. and Mrs. Harry Thorn, Allen and Clark, and John Le Clair.

PINAFORE FOR CHARITY.

Another juvenile performance of *Pinafore* is to be given at the Casino on Sept. 15. The proceeds are to go to charity. Practically the same cast which appeared at the earlier juvenile production will take part. The members belong to the Stage Children's Fund.

KIAW AND ERLANGER NOTES.

Edward Knoblauch's play, *Kiamet*, under the direction of Kiam and Erlanger and Harrison Grey Fiske, with Otis Skinner in the leading role, promises to be the sensation of the season.

The Round-Up opens its fifth season at the Boston Theatre, Boston, on Labor Day, with new scenery and costumes. Harry Holmes will again play the role of "Bilm-Hoover, the fat man, whom nobody loves. The play will make a long road tour.

Ben-Hur, which is entering its thirteenth season, will open its tour later in the year than usual, as a Broadway engagement with a big cast is planned. A tour of the larger cities will follow.

Rebecca of Sunnybrook Farm will make its first tour this season in the third year of its existence. The first season was played in Boston and New England. Not until a year later was the play brought to New York, where it remained during its second year. Edith Tallaferro will play the role of *Rebecca* when the play opens at the Illinois Theatre in Chicago in October.

Charlotte Walker will open early in October in a dramatization of John Fox, Jr.'s popular novel, "The Trail of the Lonesome Pine," by Eugene Walter. Miss Walker will play the role of June, the heroine of the tale of the Kentucky mountains. The play will be in four acts.

Robert Hilliard, under the direction of Kiam and Erlanger, begins his fourth and final season in *A Fool There Was—a Coast to Coast tour*—in Atlantic City, Sept. 28. In the early Spring he will return to New York for the production of a new modern play. Supporting Mr. Hilliard will be Alphonse Etthier, George Claro, Reginald Barker, Frank Russell, George Nichols, Harvey C. Clarke, H. L. Richardson, C. W. Hawkins, Virginia Pearson, Stella Archer, Edna Conroy, Ida Desmond, little "Boots" Wuster and twenty others.

Henry Miller, who has been playing on the Pacific Coast under the direction of Kiam and Erlanger in *The Havoc*, returns to the East in November to appear on Broadway in a series of new and old plays.

Kiam and Erlanger will make a production of *The Count of Luxembourg*, the new French *Lohar* opera, early in the new season. This opera is the sensation of the current London year.

The Pink Lady, now in its seventh month at the New Amsterdam Theatre, New York city, will be seen in other cities later in the season. Kiam and Erlanger will also make a London production of this Caryl-McLean comedy on Jan. 3, 1912.

Kiam and Erlanger will open their new Atlanta Theatre, the Atlanta, in September with George Behan, who will appear under the firm's management this season in his own play, *The Sign of the Rose*, a drama of current life in New York city, in which Behan gives a character study of an Italian street laborer.

In addition to the production of *The Pink Lady* in London, *Rebecca of Sunnybrook Farm* will be given under the sponsorship of Sir Charles Wyndham about Easter time, and the same week most likely *Ben-Hur* will be seen in a great revival at the Drury Lane Theatre. It will be remembered that *Ben-Hur* was presented in London nine years ago during the reign of King Edward.

LITIGATION OVER YOUTH.

Herman Bernstein, the translator of *Youth* from the original German by Max Hahn, has brought suit against Bertha Kalich, Leopold Spachner, her husband, and Julius Hopp to recover damages for an alleged unauthorized performance of the play at the Bijou Theatre last June, and to restrain the defendants from further production of the drama. Bernard Edelberg, attorney for Mr. Bernstein, states that the Shuberts forfeited their rights to his translation by failure to produce it before the stipulated date, and that Madame Kalich consequently had no right to permit Julius Hopp's production.

MISS POYNTER'S NEW DRAMATIZATION.

The Hoosier Schoolmaster, a dramatization of Edward Eggleston's novel by Beulah Poynter, was produced for the first time at Ft. Wayne, Ind., on Aug. 16. Numerous curtain calls were received, and the many comedy situations called forth gales of laughter. Among the large cast portraying the roles of the piece personal hits were made by John Bowers as Bud Means, Edwina Levin as Martha Hawking, John Fernske as Peg-Leg Pearson, and Ted Woodruff as the schoolmaster. A quartette of voices helped the evening's entertainment.

SUIT AGAINST PALISADES PARK.

Mrs. Mac Coyte, a ticket seller; George P. Taylor, a ticket collector, and Andrew J. Levine, a special policeman, were arrested on Aug. 25, on complaint of May Bolin, a negro, who with five friends was denied admittance to Palisades Amusement Park on Aug. 1. Having been a patron of the park previously, the complainant does not understand the change in policy as it affects her.

A MODERN MARRIAGE.

Cyril Scott will star this season in a new three-act comedy by Harrison Rhodes called *A Modern Marriage*. The production will be made by the Shuberts during the week of Sept. 11. Mr. Scott's supporting company will include Emily Stevens, Olive Mayース Thorne Coulter, Rose Kelly, Lucille Watson, Margaret Seldon, Edna McClure, Fred Ames, Albert Gran, A. Hylton Allen, and Wallace Sharpe.



MATINEE AUDIENCE AT THE ORPHEUM THEATRE, DENVER, TO SEE MAUDE FEALY IN "THE WHITE SISTER."

Maude Fealy has returned to New York to arrange for the coming season. Miss Fealy enjoyed a highly successful Summer season in Denver, where she rented the Orpheum Theatre and presented *Glorious Betsy*, *Archie Lupin*, *Love Watches*, *Billy Barty*, and several other successes. The accom-

panying cut was made from a flash light of the audience at one of the Tuesday matinees, which were always crowded with young people, who are her especial admirers. *The White Sister* was the closing week's bill, and in no part has Miss Fealy ever appeared to greater advantage.

AT VARIOUS PLAYHOUSES.

PALISADES PARK.—For their farewell production of the season at Palisades Park the Aborn Comic Opera company are offering an elaborate revival of Gilbert and Sullivan's *The Mikado*. The character of Ko-Ko is played by Robert Lett. Herbert Waterous has been secured for the role of Pooh-Bah. Lord High Everything Else, Blanche Morrison sings the prima donna role of Yum-Yum. William Schuster appears in the title part of the *Mikado*. Henry Coote sings the tenor role of Nanki-Poo. Maud Earl returns to the Aborn forces as Pitti-Sing. Haitie Belle Ladd is Katisha, and Phil Felt is Nanki-Poo.

METROPOLIS.—*The City*, Clyde Fitch's great success of two seasons ago, was given an inadequate production by the Cecil Spooner Stock company at the Metropolis Theatre last week. Howard Lang and Gertrude Mailand in the roles of Albert Vorhees and Teresa Hand, respectively, distinguished themselves by their quietly realistic characterizations. They excelled all of their associates, not excepting even Miss Spooner, whose excellent beginning was not maintained. Miss Spooner is essentially a comedienne, and though her performance was satisfactory she did not realize all the possibilities of Cicely Hand in the more intense passages. Hal Clarendon's George Edward Hannon is the best thing he has yet done with Miss Spooner's company. Mr. Clarendon was good. Retta Villiers was equally efficient. Rowden Hall was satisfactory. The cast: George D. Hand, Jr.; Rowden Hall; Albert F. Vorhees; Howard Lang; George Edward Hannon; Hal Clarendon; George D. Hand, Sr.; Richard Purdon; Donald Van Vranken; L. J. Fuller; John James Flanagan; Butler; Harry Fisher; Eleanor Vorhees; Fannie Louise Carter; Mrs. Rand; Retta Villiers; Teresa Hand; Gertrude Mailand; Susan; Lorretta King; Cicely Hand; Cecil Spooner. This week, Three Weeks.

Hippodrome.—On Saturday evening, Sept. 2, the New York Hippodrome will open for the season with an entire new series of spectacles under the single comprehensive title, *Around the World*. The new production was conceived and invented by Arthur Voegelin, the Hippodrome's scenic producer; written and staged by Carroll Fleming; musical numbers staged by William J. Wilson, music and lyrics supplied by Manuel Klein. Around the World will have for its theme the adventures of a party of travelers making the grand tour, and this idea affords scope for the introduction of seventeen special sets of scenery, water effects in connection with the Hippodrome tanks, besides the ballet and many special dancing and singing numbers. Two hundred animals will take part in the pageant, and the entire Hippodrome company and corps de ballet will be utilized.

MANHATTAN OPERA HOUSE.—The second season of the Manhattan Opera House as a combination house begins next Saturday night, Sept. 2, with Paul Armstrong and Wilson Mizner's *The Deep Purple*, one of the Broadway successes of last season. Emmett Corrigan again plays Laylock, the killer; Ada Dwyer, "Frisco Kate," the ex-shop lifter; W. J. Ferguson, "Pop" Clarke, the humorous confidence man, and Sydney Booth, a nephew of the great Edwin Booth, Lake, the hero. Violet Fleming, a seventeen-year-old girl remembered for her splendid work as leading lady for Albert Chevalier last season, will be the heroine. The rest of the cast will be: George Bruce, W. A. Norton; Harry Leland, Robert Cain; Connolly; George F. Meoch; Finn; George M. Fee; Mrs. Lake; Isabel Waldron; Ruth Lake; Rosina Henley; Christine Rosamond O'Kane; postman, John Williams; bell boy, Andrew Kelly; valet, George M. Zorn; page, Henry Davis; messenger, William Page; organ grinder, Giovanni Valavaro. *The Deep Purple* will remain at the Manhattan Opera House a week after opening next Saturday evening, giving a holiday matinee on Labor Day as well as the usual Wednesday and Saturday afternoon performances.

ACADEMY OF MUSIC.—In Missouri was presented by the Academy of Music Stock last week to good business. All the stirring scenes of this Thomas drama were well depicted acrobatically and in the acting of the company. The character bits of Arthur Wellington, Winthrop Davies, and Jack

Cobb were well done. Kate Blanche was particularly well cast. The Sam Fowler of Julian Noah was convincingly played, and Angela McCaul as Lisabeth Vernon gave an intelligent performance of this role. Theodore Fribus as Jim Radburn was forceful and convincing in the part, and Priscilla Knowles as Kate Vernon met with the approval of the audience, as evidenced by her warm reception and the appreciation shown her good acting of the role. The cast: Jim Radburn, Theodore Fribus; Colonel Tom Boiling, William H. Evans; Robert Travers, John T. Dwyer; Joe Vernon, Jack Bennett; Bill Barber, Crosman Sedley-Brown; Sam Fowler, Julian Noah; Dave, Harry Huguenot; Esrom; Arthur Wellington; Kelly, Winthrop Davies; Cal; Jack Cobb; Kate Vernon, Priscilla Knowles; Mrs. Joe Vernon, Kate Blanche; Elizabeth Vernon, Angela McCaul; Emily Radburn, Florence Short. This week, Tolstoi's version of *The Resurrection*.

FOLIES BERGERE.—Several new members have been added to the cabaret performances. On Aug. 21 there appeared for the first time Ledesma, a Spanish dancer new to this country; Nita Allen and James J. Morton in the Hello Paris revue in two new roles written by William Le Baron; Harry Pilcer has recovered from dislocated shoulder sufficiently to resume his place. Henry B. Harris and Jessie L. Lasky announce a new programme at the Folies Bergeres, opening on Sept. 11. It consists of revues and burlesques of popular plays, with song and dance novelties and original stage effects.

ESTHA WILLIAMS FOR VAUDEVILLE.

Estha Williams (Mrs. Arthur C. Aiston), who has been spending two months at Allenhurst, Belmar and other Jersey coast resorts, returned to New York last week. She will be seen in vaudeville during the coming season, her tour being directed by Valerie Berger, arrangements having been made to that effect by Arthur C. Aiston. Pat Casey will book the route for the sketch.

THE KISS WALTZ.

The Shuberts will produce *The Kiss Waltz*, an imported musical comedy, at the Lyric Theatre, Philadelphia, on Sept. 4. It will come to the Herald Square on Sept. 18. In the cast will be Robert Warwick, Flora Zabelle, Elsie Ryan, Adele Rowland, Martin Brown, George Paunceforte, William Prud'Homme, Oscar Schwartz, Eva Davenport, and Charles Bigelow.

WHITE RATS UPHELD AT LAW.

Louis Eichwald, a German comedian, responded to the invitation of the White Rats to join that organization by sending the initiation fee. He was referred to the German section of the society much against his will, and invoked legal aid to get into the American branch. Justice Bischoff, however, upheld the White Rats.

CURRENT AMUSEMENTS.

Week ending Sept. 2.

ACADEMY OF MUSIC.—Stock co. in *The Resurrection*—12 times. ASTOR—Seven Days—410 times, plus 1st week —1 to 5 times.

BROADWAY.—Lew Fields in *The Hen Pecks*—137 times, plus 22 to 28 times. CASINO—Sam Bernard in *He Came from Milwaukee*—121 times, plus 9 to 18 times. COLUMBIA—Big Gaiety Co.

CRITERION.—John Hyatt and Leila McIntyre in *The Girl of My Dreams*—4th week—25 to 32 times.

FOLIES BERGERE.—Reveres—16th week. GAETY—Excuse Me—161 times, plus 17 to 24 times.

GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 29th week—223 to 230 times.

GLOIRE.—Valeska Suratt in *The Red Rose*—11th week—78 to 85 times.

GRAND OPERA HOUSE.—Commencing Sept. 2—Madame Sherry.

HAMMERSTEIN'S ROOF.—Vaudeville.

HARRIS.—Commencing Aug. 31—Rose Stahl in Maggie Pepper—4 times.

HERALD SQUARE.—The Coronation (in colors).

HIPPODROME.—Commencing Sept. 2—Around the World.

HURTIG AND SEAMON'S.—Ben Welch Burlesques.

IRVING PLACE.—John E. Kellord in *The Merchant of Venice*—3 times; Hamlet—5th and 6th times; Macbeth—3 times.

JARDIN DE PARIS.—Polynesia of 1911—10th week—50 to 60 times.

KEITH AND PROCTOR'S FIFTH AVENUE.—Vanderbilt.

KNICKERBICKER.—Donald Brian in *The Siren*—1st week—1 to 7 times.

LIBERTY.—Christie MacDonald in *The Spring Maid*—194 times, plus 17 to 24 times.

MANHATTAN OPERA HOUSE.—Commencing Sept. 2—The Deep Purple—153 times, plus 1 time.

MAXINE ELLIOTT'S.—Henrietta Crosman in *The Real Thing*—4th week—21 to 28 times.

METROPOLIS.—Cecil Spooner Stock in *Three Weeks*—24 times, plus 10 times.

MINER'S BOWERY.—High School Girls Burlesques.

MINER'S BRONX.—Broadway Gaity Girls Burlesques.

MINER'S EIGHTH AVENUE.—Cherry Blossoms Burlesques.

MURRAY HILL.—The Passing Parade.

NEW AMSTERDAM.—The Pink Lady—25th week—194 to 201 times.

OLYMPIC.—Robinson Green Girls.

PLAYHOUSE.—Douglas Fairbanks in *A Gentleman of Leisure*—2d week—5 to 12 times.

PROSPECT.—Stock co. in *Girls*—10 times.

THIRTY NINTH STREET.—John Mason in *As a Man Thinks*—151 times, plus 17 to 24 times.

VICTORIA.—Vanderbilt—matinee.

WALLACE'S.—Commencing Sept. 2, Pomander Walk—146 times, plus 1 time.

WINTER GARDEN.—Gertrude Hoffman and the Russian Ballet.

AT THE THEATERS

(Continued from page 9.)

Knickerbocker—The Siren.

Musical play in three acts, with book by Leo Stein and A. M. Willner, and music by Leo Fall; translated by Harry B. Smith.

Siegfried Bazillus	Frank Moulan
Clarisse	Elizabeth Firth
Giron	Gilbert Childs
Armand Marquis de Ravailac	Donald Brian
Malipote	F. Pope Stampfer
Lolotte	Julie Sanderson
Henibal Beckmesser	Will West
Frau Eisenbehr	Florance Morrison
Ladislas	Victor Le Roy

The Siren is not another Merry Widow, although she has a few rather attractive moments. By favor of these moments, which will be introduced forthwith into the repertoire of Broadway restaurant orchestras, and by favor of the popular cast singing The Siren, the lady seems likely to spend some time at the Knickerbocker Theatre.

The Marquis de Ravailac, amateur poet and professional heart breaker, found himself hunted by the Minister of Police on account of some playful verses lampooning the Kaiser. To prove his authorship the Baron set a group of alluring ladies to secure a specimen of his handwriting, but the Marquis was wise with a wisdom surpassing that of his kind, and never wrote a word. An old love letter of his to the Minister's wife, however, fell into the hands of the most charming of the lady detectives, who in a fit of jealousy handed it over to the sleuth and involuntarily caused the banishment of gay Armand. Pardoned on account of his previous meritorious conduct and informed that Lolotte had not understood what depended upon the letter, he once more laid siege to her already devastated heart, and, of course, persuaded her to ride away in his coach.

Tastefully as the music runs, it does not ring with the vivacity and resourcefulness of the genuine big hit. Too often it sounds like the studious exercises in harmony turned out by a pupil well versed in the rules of composition, but not strong enough to break those fetters. The fountain music in the first finale marked the high water mark in the score, and the musical foolery was easily handled in "I Want to Sing in Opera." The "Walts Caprice," which was evidently intended to set the town echoing, was repeated to audible remonstrances from some patrons. The little "Wallflower" refrain, while easy enough to remember, compels no one to memorize it.

With The Merry Widow and The Dollar Princess behind him, Donald Brian does not have to fear that his audiences won't meet him half way, but he worked with as good a will as if he knew nothing of that. Animated voice, dashing carriage and nimble dancing contributed to the pleasure of his patrons, and not the least of these was dancing. Faile lightness characterizes Mr. Brian in every pose and act.

A prettiness distinguishes Julia Sanderson, a better choice could probably not have been made for the role opposite Mr. Brian. Although her voice did not always climb over the orchestra, it is fresh and sweet, befitting the heroine she played. What Elizabeth Firth's voice lacks in sweetness it makes up in strength. Pope Stampfer, though not endowed with a voluminous voice, displays in it more sympathetic qualities than are usually bestowed on mere man. After all, one doesn't expect all the gifts of the musical gods to be lavished upon musical comedy, and the desirable points to be counted up in the cast of The Siren are not negligible.

Frank Moulan and Will West are the principal comedians, but the only comic episode in the affair is Mr. West's imitation of grand opera. Burlesque may be loud, but it is wholesome and legitimate. Musical parades are apparently easy enough, and they are also funny.

The dearth of genuine comedy passed unnoticed possibly in the light of the dazzling raiment that decked the chorus. The resplendent scene opening the second act got its own applause. If any fault is to be found with costumes, it is that the three acts were all alike: they suffered from lack of contrast. An observant woman, however, would probably leave the theatre after the performance with her head crammed full of perfectly good sartorial inspirations. In that case, The Siren is not in vain.

Irving Place—Merchant of Venice.

Comedy by William Shakespeare. Revived by John Kellerd on Aug. 28.

Shylock	John E. Kellerd
Duke of Venice	George Manning
Antonio	Charles James
Bassanio	Aubrey Boncault
Solario	P. J. Kelly
Salarino	Louis Dean
Gratiano	Erie Blind
Lorenzo	Edwin Cushman
Tubal	Henry Worth
Launcelot Gobbo	William S. Hutchings
Old Gobbo	P. T. Barnum's "Lightning Calculator."
Balthazar	Arthur Goodall
Leonato	Mayne Linton
Clerk of the Court	Thomas Pruyne
Portia	Edmund Jones
Nerissa	Walter Freeman
Jessica	Lillian Kingsbury
	Violin Fortescue
	Agnes Heron

John E. Kellerd in Shakespearean repertoire at the Irving Place Theatre is making a strong appeal this week to East Side admirers of classic drama. Mr. Kellerd as Shylock added nothing very significant to the conventional rendering of the part. His work was interesting, however, and closely held the attention of his auditors, his enunciation being clear and distinct. Few of the supporting company imitated

him in this particular. Agnes Heron as Jessica was pleasing. The Merchant of Venice will be repeated Wednesday, matinee and evening. On Tuesday and Friday Hamlet will be the bill, and Thursday and Saturday nights will be devoted to Macbeth, with a matinee Saturday.

ADOLPH LINK COMING AGAIN.

Gustav Amberg, manager of the Irving Place Theatre, has secured Adolph Link for a number of appearances in this country this season. For the past ten years he has been at the Grand Ducal Theatre in Meiningen. Mr. Link is a comedian and has appeared in this country before. The Irving Place season opens Oct. 1 with Offenbach's Die Schöne Helene. This is to be followed by *Orphée aux Enfers*.

THE WILLIAMS OPENINGS.

Percy Williams's Orpheum Theatre, Brooklyn, opened Monday. The Colonial, Alhambra and Bronx, all in Manhattan, and the Greenpoint on Long Island, will open Labor Day, Sept. 4. These houses are all devoted to vaudeville. The Bushwick, at Broadway and Howard Avenue, Brooklyn, a new vaudeville theatre, will open Sept. 11. Mr. Williams's two stock houses in Brooklyn, the Crescent and the Gotham, will open Sept. 5.

ARRIVALS.

Fred Stone, of Montgomery and Stone, arrived home on the *Oscar II* from his Polar expedition on Aug. 22. Rehearsals of The Old Town, in which Montgomery and Stone will tour another season, will begin immediately.

Charles Cherry and Ada Dwyer came in on the *Minnehaha* on Aug. 24. Mr. Cherry will star again in Seven Sisters and Miss Dwyer returns to the cast of The Deep Purple.

THEATRE CIRCUIT IN INDIANA.

Harry G. Sommers, of New York, has bought the Auditorium in South Bend, Ind., and plans to make it the headquarters for a circuit which includes Lafayette, Elkhart, Goshen, and Marion. Sam W. Pickering, of Lafayette, will be business-manager of the Syndicate.

WHAT THE DOCTOR ORDERED.

Following the revival of Seven Days at the Astor Theatre, Wagnalls and Kemper will bring in What the Doctor Ordered on Sept. 20. In the cast are Fritz Williams, Virginia Hammond, Ann Meredith, Allan Pollock, Kate Meek, Mabel Bert, William McVay, and Katherine Bell.

A GRAIN OF DUST.

In James K. Hackett's company presenting a dramatization of David Graham Phillips' story, "A Grain of Dust," will be E. M. Holland, Frazer Coulter, Vaughn Trevor, Charles Stedman, Frank Burbeck, Fred A. Sullivan, David Jarrett, Jr., Olive Oliver, Pauline L. Neff, and Mary Moran.

UNIQUE SOUVENIRS.

When Get-Rich-Quick Wallingford celebrates its four hundredth performance in New York at the George M. Cohan Theatre, on Sept. 2, at the matinee, silk sofa pillow covers containing the autographs of most of our well-known stars will be given away.

RECORD OF DEATHS.

Claire Lane, a show girl, who made her initial appearance with Katie Barry in The Chinese Honeymoon, and for the past three years with Rose Stahl in The Chorus Lady, died at her home in Philadelphia on Aug. 21. Miss Lane had been in a sanitarium in Springfield, Mass., and was only recently removed to her home. She was about twenty-seven years of age.

Frederick Bullman, publisher of librettos and play books and head of the Frederick Bullman Theatre Ticket Office in the Trinity Building, died at his home in New York Aug. 24, at the age of fifty-two years. A widow survives him. He was a Mason and belonged to the Lambs, Players, Friars, Democratic and New York Athletic clubs.

August Walther, who died in Brooklyn, on Aug. 22, was the father-in-law of Theodore Liebler, the theatrical manager. Mr. Walther was a retired merchant. His children are August, George, and William L. Walther. Mrs. Carl Rode and Mrs. Theodore Liebler.

Willis Dunlap died from a stroke of paralysis at Grand Haven, Mich., Aug. 15, and was buried there under Elk ceremony Aug. 17. His wife, two children, a mother, two sisters, and a brother survive him. He was forty-two years old, and he was a native of Manistee, Mich.

Hans Von Schiller, the pianist, who came to this country twenty years ago on a concert tour, died in Baden-Baden, Germany, recently. He settled in Chicago, where he became a music teacher.

William S. Hutchings, P. T. Barnum's "Lightning Calculator," who for the last twenty-eight years had been a lecturer at Austin and Stone's Museum in Boston, died in that city Aug. 28, at the age of eighty years.

TO ADVERTISERS

As Monday, Sept. 4 (Labor Day), will be a legal holiday, THE MIRROR to bear date of Sept. 6 will go to press in advance of the usual time. Advertisers will note that no advertisement for that number can be received later than noon of Saturday, Sept. 2.

REFLECTIONS.

Harry Dodd has returned to New York after a season in London. He played in A Woman's Way at the Globe and in a double bill at the Royal in The Cat and the Cherub and Half a Crown. He also played with Granville Barker in sketches at the Palace and the Little Theatre. Pending negotiations for Autumn in New York he is going to the Adirondacks with his popular pianologue entertainments.

Maud Sinclair has returned to the city to begin rehearsals with The Commuters. Miss Sinclair has been visiting at the country home of Mr. and Mrs. James Kyrie MacCurdy (Mr. Woods Fiske), on Long Island. Mrs. Charles Dornberger, of Camden, N. J., has requested THE MIRROR to help locate her son, John Ellis, a stage carpenter.

Lansing Rowan, who has been traveling in Europe with his uncle and his family for months past, will soon return to New York to arrange for the coming season.

Lottie Briscoe arrived on the SS. Finland, from Antwerp, Belgium, after an extensive trip through France, England, Scotland and Ireland.

Anna Cleveland, last season leading woman with Blanche Walsh in The Other Woman, has returned to town after a Summer at the seashore.

Julia Arden has returned to New York from Scranton, Pa., where she played a Summer stock engagement with the Poll Stock company.

H. F. Jackson, who has been managing the Bijou, the vaudeville theatre at Fitchburg, Mass., will also assume charge of the legitimate house, the Cummings, commencing Sept. 4, placing both theatres under his direction the coming season.

Florence L. Sanger has secured a final decree of divorce from Louis P. Sanger, whose father owned the Empire Theatre. Mrs. Sanger will receive \$6,000 from the estate as long as she remains unmarried.

CUES.

Charles D. Pitt, who directed the Poll Stock at Scranton, Pa., left for Chicago Aug. 20 to resume his duties as stage director of the College Theatre. This is Mr. Pitt's second season as director of that company.

Mlle. Faddma, in her own Biskra, the most famous exponent of the Algerian national dance, has been engaged. It has just been announced by Liebler and Company, for The Garden of Allah at the Century Theatre. One scene of the Robert Hichens play will be laid in the street in Beni-More (Biskra), given over to the Ouled Naila, and here, in the largest of the dance halls, it was that the man and the woman figuring in the book witnessed the spectacular contortionate movements of the enter-

tainer.

Lawrance D'Orsay, who will star this season under the management of John Cort in a revival of Augustus Thomas's comedy, The Earl of Pawtucket, returned Aug. 28 on the "Minnesota" from a vacation in England. Mr. D'Orsay, immediately after landing, began rehearsals with his company, which includes Louise Sydneith and Ernest A. Elton, who were with him in the play when it was originally produced in February, 1908. Katherine Emmer, who will be his leading woman, H. J. Carroll, who also returned from his home in England a few days ago, Leonard Ide, Robert W. Smiley, John Alden, Harry Driscoll, John Taylor, Henry Ward, Lewis E. Parmenter, and Susie Lawrence.

The third company that will be sent on tour this season by the Authors' Producing Company in Charles Klein's The Gambler, went into rehearsal Monday, with Charles Mackay and Lillian Kemble in the leading roles of Willibur Emerson and Catherine Darwin, Joseph Adelman, William Lloyd, Herbert Mansfield, Geddes Burton, Frederick W. Strong, William A. Evans, Arthur A. Rankin, Thomas Martin, Frederick Ward, Paul Knight, Grace Ward, Winifred Clarke, and Milda Robertina. This company will begin its season at Norristown, Pa., and will tour the South.

Thurston, the magician, will open his fifth annual tour at Worcester, Mass., Labor Day.

At Summer home at Cos Cob, Conn., he has a large show with a fully equipped stage, where he has had twenty-two men employed all summer building new illusions and overhauling his equipment.

Among his many new sensations for this season will be "The Phantom Flame,"

"The Spirit Paintings,"

"The Levitation,"

"The Phoenix Flame,"

and "The Indian Rope Trick," which will be presented on a very elaborate scale.

While his programme is practically new, he still retains "The Great Abbott-Detroit '30 Auto Mystery," "The Lady and the Lion," and his great "Levitation."

When Pomander Walk reopens at Wallack's on Saturday night the company will be practically the same that won favor the night Louis N. Parker's comedy first opened at that playhouse early last December. Lennox Pavie, George Giddens, Dorothy Parker, the vivacious daughter of the author, Edgar Kent, T. Wiggy Payneval, Winifred Fraser, and Stanley Lathbury, as well as with the same Muffin Man will repeat their characteristics. There will be three new faces on the cast, however. Cynthia Broome, an English leading lady, well liked across the water, will act Madame Lachemann; Maude Milton will play the Widow Posket, and Kate Phillips, remembered for her great success in 1905 with Elsie Jeffreys, has been cast for the part of Ruth Penney.

George Frear Ronson, known on the stage as Wilbur Mack, and Nella Edna Walker, were recently married in Littlestown, Pa., on Aug. 24, by Rev. W. Edward Watkins, of the Methodist Church. They were attended by Herbert R. Averill and Ethel Walker. After a dinner the party returned to York, Pa., in automobiles.

Mr. and Mrs. Mack open their season at the Fifth Avenue Theatre, New York, on Sept. 11.

Richard Carle has bought the Branchport Estate of John Foster, vice-president of the New York Cab Company. This is one of the show places of the Jersey coast.

F. Marion Crawford's estate has been ap-

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Earl Metcalfe, late of the Foreman forces in Indianapolis, closed special Summer engagement of stock at the Court Theatre, Wheeling, W. Va., and has been signed for the Empire Theatre stock at Holyoke, Mass., as character man, opening in The Girl of the Golden West on Labor Day.

DATES AHEAD.

(Received too late for classification.)

AVIATOR, THE (E. R. Tressidor, mgr.): Eagle Grove, Ia., 30, Mason City 31, Charles City Sept. 1, Cedar Falls 2, Dubuque 3, Platteville, Wis., 4, Boscombe 6, Prairie du Chien 7, Rochester, Minn., 8, La Crosse, Wis., 9.

DEEP PURPLE (Liebler and Co., mgr.): New York Sept. 2-9.

DODGE, SANDFORD (R. A. Johnson, mgr.): Rapid City, S. Dak., 30, Pierre 31, Huron Sept. 2, Madison 4, Dell Rapids 5, Pipestone, Minn., 6, Brookings, S. Dak., 7.

GIRL AND THE TRAMP (Co. D.: E. C. Rockwell, mgr.): Bluffton, Ind., 30, Union City 31, Celina, O., Sept. 1, Springfield 2, Zanesville 4, Cambridge 5, Carrollton 6, Salem 7, Alliance 8, Wheeling, W. Va., 9.

HAYES ASSOCIATE PLAYERS (Lucy M. Hayes, mgr.): Mound City, Kan., Sept. 4-10.

HOUSE NEXT DOOR (Schiller Amusement Co., mgr.): Norfolk, Va., 28-Sept. 2, Richmond 4-9.

MAN ON THE BOX (Monte Thompson, mgr.): Huntington, W. Va., Sept. 1, Fort Fairchild 2.

MORAL CODE (Arthur Hammerstein, mgr.): Detroit, Mich., 28-Sept. 2.

POYNTER, BEULAH (Burt and Nicol, mgrs.): South Bend, Ind., 31-Sept. 2, Ft. Wayne 3-6, Terre Haute 7-9.

SPEED (Meers, Shubert, mgrs.): New York City Sept. 9—Indefinite.

SUNNY SOUTH (J. C. Rockwell, mgr.): Milford, N. H., 30, Wilton 31, Hillsboro Sept. 1, Peterboro 2, Greenfield, Mass., 4, Turner Falls 5, Shelburne Falls 6, Hinckley, N. H., 7, Brattleboro, Vt., 8, Windsor 9.

TEMPEST AND SUNSHINE (Woods and Chaffey, mgrs.): Okomah, Okla., Sept. 4, Prague 5, Chandler 6, Cleveland 7, Stillwater 8, Pawnee 9.

THREE TWINS (Philip H. Niven, mgr.): Gardner, Mass., 30, Northampton 31, Bennington, Vt., Sept. 1, Troy, N. Y., 2, Amsterdam 4, Saratoga 5, Glens Falls 6, Johnstown 7, Little Falls 8, Schenectady 9.

THURSTON, HOWARD (Dudley McAdoo, mgr.): Worcester, Mass., Sept. 4-6, Springfield 4-9.

VAN DYKE-EATON STOCK (H. Walter Van Dyke, mgr.): Milwaukee, Wis., Aug. 24-Indefinite.

MANY OPENINGS IN CHICAGO

Five More Theatres Begin the Season, and Others Are Announced to Follow—The Cort—Thomas E. Shea—Colburn's Chat of Plays and Players.

(Special to The Mirror.)

CHICAGO, Aug. 29.—Five more theatres open their doors this week, the Chicago Opera House Friday night with Dustin and William Farnum in *The Littlest Rebel*; McVicker's Saturday night with *The Deep Purple*; Garrick, Saturday night, with *The Boss*; Angelus, with Wang; Strand Opera House, with *Man from Home*. Percy Haswell is leading woman of *The Littlest Rebel* and William H. Mack and George Thatcher are in the co.; Mary Miles Minter plays the title part and Morris McHugh, Roy Gordon, T. E. H. Henry, John Sharkey, John C. Headley, Charles Lawrence, Fred Kiley, Franklin Horton, John C. Leslie, Mamie Lincoln, and Lawrence Marion are in the cast.

Colburn's Thompson will open the Angelus Opera House recently the Globe, next Saturday night with Wang; Harry Kunkel, Anna Hoffman, Viva Etchells, Maia Malcolm, Dorothy Vaughn, Dora Julian, Charles Huntington, and Frank Abbott are in the co.

Maud Poncy will be Holbrook Blinn's leading woman in *The Boss*, opening the Garrick Saturday night.

Supporting William Hodge in *The Man from Home*, which will open the Grand Opera House next Saturday night, are Harold Russell, Herbert McKeon, Henry Harmon, Echlin Gayer, Arthur Bell, Helen Harriet, Leonora von Oettinger, Ida Vernon, and C. L. Feiter.

The Kinematograph motion pictures continue at the Garrick until next Friday night.

The fourth and last performance of Get-Rich-Quick Wallingford will be given at the Olympic next Saturday night.

Uncle Old Billy, with William Hawtrey, is in his third month at the Whitney. It is expected to stay many weeks longer.

Manager Charles Marvin will reopen the Marlowe for the season next Monday with *The Charity Ball*.

Powers' will reopen Sept. 18, same day as the Blackstone, with Kyrie Bellew and Isabel Dryng in *The Molasses*.

Tom Dichterstein will follow Hackett, opening attraction at the Blackstone, in The Colony.

Uncle Sam will come to the Olympic next Sunday, Sept. 3.

Louisiana Lou, Harry Askins' latest production, will be brought to the La Salle, opening the season there next Sunday, after preliminary engagement this week in Milwaukee.

Uncle Tom, the motion picture representation of the famous poem, is on exhibition at the Princess Theatre this week. The first presentation was given Saturday night.

George Sidney and Carrie Webber are at the National in Busy Day this week.

The Bijou opens this week with Heart of Chico.

Hobe Hite will head the bill at the Majestic next week.

Gerritson Hoffman and a Russian ballet will open the Lyric Sept. 11 and remain one week.

Siegfeld's Foilies is coming to open the Colonial Sept. 4.

Minnie Solzman, William Bramwell, and Adele Gould are at the Majestic this week, and Bud Fisher, of Mutt and Jeff, is also prominent on the long bill.

The reopening of the Cort has been a success, financially at least. The theatre has been filled at all performances so far, and several nights many late comers have been turned away. The weather had something to do with making that record as it turned decidedly cool, but the name of Thomas W. Ross was a strong attraction as a result of his long engagement here in another play. Owen Davis' *An Everyday Man*, in which he is starring at the Cort, has not caused much reading matter in the dramatic review columns of the dailies to thrill the author. The reviewers have set it down though that the audience seemed well entertained. An improvement in Mr. Ross' acting is noted, and also the success of Florence Nash, Madel Turner, no less appearance in several productions at the Shubert. Was observed leading beauty and distinction to a minor, and Francis McLean, who was once a villainous rascal in the legitimate under the banner of W. H. Brady, was complimented for his drunken jester.

Anne Netherland is to play Frisco Kate in *The Deep Purple*, following Ada Dwyer, who may be here one week in the part. Jeffreys Lewis was first announced as Miss Dwyer's successor.

Thomas Wise and John Barrymore will be in Uncle Sam at the Olympic.

Manager Morton Singer and Lessee Herman Felt of the theatre being built conveniently adjoining THE MUNION office opposite the court house and in connection with the City Hall Square office building, will not name the theatre after the office building. Thomas Noonan, formerly treasurer of the Illinois, says that the new theatre may be opened this season with a musical production.

The College Theatre stock season will begin next Monday with *The Yankee Prince*.

Ruth Hartman, press representative of the Marlowe, Haymarket, and other theatres, has been appointed manager of the Bijou. He will continue his publicity work.

Thomas E. Shea attracted large audiences at the Haymarket, and they appreciated his ability in such roles as Dr. Jekyll and Mr. Hyde and Matthias in *The Bells*. In *A Man and His Wife*, which Mr. Shea played most of the week, he was well fitted with the part of the self-made man. He gave it dignity, power and ease. With his emotional climax of the second act he was much applauded. Charlotte Burkett was unusually attractive and interesting as the banker's wife, and Pearl Ford played the ingenue brightly. J. Irving Southard showed skill in not overdriving the heavy and otherwise played exceptionally well.

In *The Merry Mary* co. at the Haymarket this week are Bertha Gibson, Ruby Rothour, Jack Kenyon, Eddie Martyn, Helen E. Wilson, Marie Wilson, and the taxi chorus.

Elmer Jennings is playing the priest in *The Rover* this season. Others in the co. are Robert Lester, Manuel Snyder, Elsie Williams, Gertrude Keith, Margaret Milton, Frank Morris, and Harry Thompson.

George Parsons has visited his part of Dow in Get-Rich-Quick Wallingford to William Forester; J. C. York has succeeded Royal Tracy.

Charles R. Hamlin has replaced Howard Mission, and Charles H. Wilson has succeeded Joseph Kauffman.

Manager Hermann, of the Cort, has resisted the demands of the Musicians' Union, and in place of the usual orchestra has a local organization of five players. He intends to engage a Hungarian orchestra, and another manager may use a mandolin orchestra. The union insists on eleven men in every theatre orchestra. The managers would use that many only when musical productions are being played.

Ted Burns and Henry Gardner have been engaged by Harry Atkinson for *The Girl I Love*.

Charles McKinney and Henry Allen are managing *Third Degree* co.

Charles Dippel, manager, has been engaged by Andrew Dippel for the Chicago Grand Opera co. to sing *Woman*, *Tramund*, and other roles. Rosina Galli will be ballerina absolute of the co. next the coming season.

The Russian Symphony Orchestra played during last week at the Shubert, after an engagement at Ravinia, and won praise from the musical critics. The audience Tuesday night was extremely enthusiastic. Selections from Dvorak, Strauss, Tchaikowski, and Liszt were played, and the brilliancy of Liszt was like a sun among stars.

Mary Moran and Charles K. Pope will be in the co. with James J. Hackett, playing *A Grain of Dust*, at the Blackstone, beginning Sept. 18.

A Token Worm, long a member of the Shubert staff in New York and elsewhere, has been placed in charge of the Shubert interests here.

Nora Bayes' eyes became so affected by the run of *Little Miss 15-17* was closed last Wednesday. The Chicago Opera House will remain dark till the start of *The Littlest Rebel* engagement, Sept. 1.

Edgar MacIntosh is stage director for Dustin and William Farnum in *The Littlest Rebel*.

J. J. Rosenthal, editor-in-chief of *Tales of the Woods*, for A. H. Woods, announces in the "Tales" that James Jay Brady will be manager of the Colonial, Chicago, again this season, and that he is especially pleased thereby. And so many others.

Joseph Cawthorne will be in *The Slim Princess* with Elsie Jants at the Shubert beginning late in September.

Adele Ruggles, who is starting her stage career in *The Third Degree*, with another young Chicagoan, Sara Padden, at the Americas, St. Louis, this week, is a niece of Father Bernard Fane, of Holy Angels' Church, this city. She is very young.

Another youthful actor who starts "trouping" this season in a *Third Degree* co. from this city is Kenneth Stuart, son of Ralph Stuart, of Get-Rich-Quick Wallingford during its long run at the Olympic.

The sharp difference between Manager Dippel, of the Chicago Grand Opera co., and the business agents of Special over royalties may cause the appearance of a rival grand opera organization, which would rival Butterly, Boheme, and Godey. Who all to know?

At the Shubert this week: Grand Opera House, William Hodge in *Man from Home*; Chicago Opera House, Dustin and William Farnum in *The Littlest Rebel*; Holbrook Blinn in *Dear Old Billy*; McVicker's, *Deep Purple*; Cort, Thomas Ross in *An Everyday Man*; Olympic, Get-Rich-Quick Wallingford; Princess, Daniel's Inferno pictures; Angelus Opera House, Wang Haymarket, Merry Mary; National, Busy Day; Crown, Goddess of Liberty; Imperial, Grandstar Marlowe, Charity Ball; Bijou, Heart of Chicago; Alhambra, Convict's Daughter.

IN BOSTON THEATRES.

Three More Houses Open for the Season—Benton's Professional Chat.

BOSTON, Aug. 29.—Three more houses reopen for the season before this week ends—the Castle Square, and Colonial, the last named having moved forward its premiere to 2 instead of Labor Day, with Raymond Hitchcock and the Red Widow.

Lindsay Morrison's Stock co. at the Majestic will have only two more weeks after the present one, and for the closing nights a varying programme has been provided. *Three Weeks* is the play this week. Then will follow the dramatization of Barrie's *Buried Away*, and as a finale Mr. Morrison himself will appear in *Jim the Penman*, which was the winner in the voting contest.

The only other change of bill in town this week is at the Grand Opera House, where *The White Squaw* was played a continuation of the old policy to present melodrama here.

Excuse Me has started in well as the opening attraction of the year at the Tremont.

The Girl in the Taxi is enjoying a new lease of life at the Boston. This is the last week of the engagement and then *The Round Up* will come back again.

No limit is in sight for the stay of *Over Night* at the Shubert.

Charles J. Ross and Mabel Fenton head the list at Keith's, but J. R. Murray and Clara Lee have equal local popularity. Others in the bill of this week there are the Aurora Troupe, Felix Adler, Ray and Rogers, Harry Richards, and Whittle.

For the last vaudeville bill of the Summer season the Globe has Hap Handy, Lillian Gwynne, Chief Wolf Wanna, Pavie Brothers, and Hoe Beers.

Kendall and his Auto Girl lead at the Bowdoin Square, with the Diamond Comedy Four, Lillian Keeley, Lazare Trio, Mr. and Mrs. Henderson, the Boys, and Eugene Davis.

The new policy succeeds well at Loew's South End, and the second week opens with Francis Wood, Pritzow, Cole and Hastings, Muller, Bartelle and Carney, Daugard and Raymond, Ferrari and Kramer, Joe Watson, and the Five Musical Smiths.

At Loew's other house, the Orpheum, the week opens with Florence Howes, Mr. and Mrs. Thomas, Leo Barth, Bobbie and Dale, and the Sisterhood Sisters.

At the Gaiety the Ginger Girls from the burlesque attraction of the week, with Ed. Lee Wright as the chief comedian.

The Star Show Girls, for the visiting contingent, at the Howard Atheneum, while the house also is headed by Hildebrand and De Long.

At Waldron's Casino *The World of Pleasure* is the new bill of the week.

Josh Hopkins is the second farce-comedy offering of the resident stock co. Austin and Stone's, and the female minstrels occupy the other portion of the house.

That at Normandy Park the openair theatre this week has the Claremont Brothers, the Four Music Cornets, the Golden Gate Trio, and Dickens and Floyd.

Lexington Park has Hanlon and Clayton, Savory Duo, Louis Elliott, Delay and Holcomb, and John, Jenny and John.

J. W. Gorman's Alabama Troubadours give a blackface entertainment at the Medford Boulevard.

Paragon Park will close on Labor Day, but Palm Garden will stay open for at least a week longer with its cabaret show.

Mary Young, the leading lady at the Castle Square, celebrated her birthday last week. She was at her summer home at Marblehead, and a dinner was given in her honor at the Torraine. One of her most costly presents was a collarette pearls and diamonds from her husband, John Craig.

Margaret Lawrence, of Overnight, and Geraldine O'Hagan were the first actresses to be taken ashore during the meet at Atlantic. They went up as passengers with Beatty in his biplane.

William T. Hodge left his summer home at Cohasset to-day to begin his rehearsals in *The Man from Home*, which will open in Chicago and then go to the coast. It is going to come back to Boston this year, as the Liebels will give it at their own theatre, the Plymouth, the new house, coming late and playing out the season in hot weather. Mr. Hodge's family will linger at Cohasset a little longer.

Raymond Hitchcock is to bring his co. over from New York in midweek and hold the final dress rehearsal on the stage of the Colonial, where the production will be made.

John Craig is going to revive *The End of the Bridge* at the Castle Square early in the season.

Fred Wright and his wife have returned to Boston from Peaks Island, Me., where they spent the summer. They will remain here permanently now, as he will be in charge of the new Plymouth, which will be opened with the Irish players.

T. H. Lothrop, of the Colonial, is another resident manager back in town from vacation. This year he was at Beachwood, Me., as the Goose Rocks has been rechristened.

Vincent T. Fetherston, who has been with the Suffolk Trust Co. all the summer vacation, has resumed his position as treasurer at the Hollis Street.

Louis Massen has been in town on a visit to J. H. Ring, of the old stock co. at the Boston Museum, and father of Blanche, Frances and Julie Ring.

Alice Arkroyd, the latest Boston girl to swim in Boston Light, joined Rose Pitonoff, the first to secure that honor, in her diving act at Keith's last week.

Lillian Hastings, a diving girl at Austin Stone's vaudeville bill, ruptured a tendon of the great toe of her left foot while jumping from the springboard, and she will be unable to appear for some time.

The billposters for John Donnelly Co. have held another meeting and have voted to continue their strike until they get the increase in pay which they want. A compromise offer of half the sum has been made, but it has been refused.

JAY BENTON.

PHILADELPHIA.

The New Season About to Become Lively—Openings and Announcements.

PHILADELPHIA, Aug. 29.—The new season is about to open here. Of course, all the theatres have been decorated and refurnished during the summer. Last week the William Penn in West Philadelphia reopened, the Empire Theatre, formerly the Park, began its regular season, and on Saturday night the Brat to open of the downtown playhouses, the Lyric, was brilliant with familiar light. The attraction was Miss Jack, and its opening was postponed from the beginning of the week, as the actress had been damaged by water. Bothwell Brown, the clever female impersonator, has the leading role. Other prominent parts are taken by Olive Ulrich, Suzanne Beaumont, Rose Bennett, Ernest Young, Frank Bernard, John Keefe, and Hazel Cox. On Sept. 4 The Kim Waits will open at the Lyric.

William Alexander, of the Shubert management, recently acquired ownership of the sketch, *At the Country Club*, and it will be seen this week at the William Penn.

Leon T. Carpenter and J. H. Warner Walraven, who were connected in a managerial capacity with the Philadelphia Opera House during the regime of Oscar Hammerstein, have bought the Franklin Theatre at Fifty-second Street and Girard Avenue, and will open it Sept. 2 with vaudeville and moving pictures.

The vaudeville and moving picture theatre at 3625 North Broad Street has changed ownership from Bertha A. Winkler to C. Franklin Long.

Work has been started by James D. Dorney on a moving picture theatre, to cost \$15,000 to be built at 519 East Girard Avenue.

A Gentleman from Mississippi will be seen in stock for the first time in this city this week at the Chestnut Street Theatre, produced by Grant Lafferty's Orpheum Players. It will mark the return to this well-known stock co. of the genial E. M. Kimball, who has a host of Philadelphia friends. Clara Kimball will also join the co. in this play.

Plans for the Blaney-Spooner Stock co., which has leased the new American Theatre, formerly the German, indicate that the plays to be produced will be of a high order. Manager Charles Blaney is gathering a first-class stock co., and has secured Arthur Behrens, a Philadelphian, for leading man. Supporting him will be Florence Hill, who was with Edna May Spooner in Jersey City, and Daisy Chapman, who was one of the most popular members of the Thomas E. Sheas road co. for five years and who sang in Pittsburgh in grand opera last year.

Howard Shelley began his duties last week as general press representative of the Metropolitan Opera House.

The Arab, a new play, by Edgar Selwyn, will open the tenth season at the Walnut next Monday night.

SAN FRANCISCO.

A Busy Week and Prospects Bright for Continued Prosperity—Cort Theatre Opens.

This city was well filled by visiting ladies 21-26, which partly explains the large attendance noticeable at all houses.

The Columbia offered Richard Carle and Edna Wallace Hopper in *Jumping Jupiter* 26, and as this is the home city of Miss Hopper a large



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delegation of personal friends was on hand to greet her.

Nance O'Neill opened at the Alcazar in The Sorceress 21, where she was most enthusiastically received. The Alcazar co. gave best of satisfaction in her support and were warmly applauded. Fires of St. John 25-Sept. 2.

A crowded house assembled to see Max Dill at the Savoy, where he opened the season with The Rich Mr. Hoggheimer 20. The offering was well presented by a cast of fifty and general satisfaction was expressed by all present. Lillian Russell in leading role was particularly popular—she is a "Frisco girl."

The Cort Theatre will have its grand opening Sept. 2 with W. A. Brady's Baby Mine. This house will be a very beautiful structure, both in its external and internal appearance. Mr. Cort was selected for his recent manager a college graduate, Homer Curran, who appears to be very popular. He served under Klaw and Erlanger and Peter McCourt, of Denver.

A. T. BARNETT.

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Women, particularly the professional women, know that there is a demand for youth, beauty and symmetry. Attractive facial lines and expression and fresh youthful complexion have an influence that cannot be overestimated. And the saying that "a woman is as old as she looks" is literally true. However, hope and its fulfillment are to be found in the science of cosmetic dermatology. Modern methods of facial culture make it possible for all to be attractive.

It is to these women, young and old, that Dr. D. H. Morey, 45 West Thirty-fourth Street, and his corps of skilled specialists offers a recently discovered method of subcutaneous filling and injection. This soft injection is made of white paraffin oils and cream, which are soon absorbed in the natural tissue. This method is perfectly safe and a scientific means of building up all sunken parts. The treatment is imparted to the skin by means of electricity, one electrode of the battery being held in the hand, while the tissue builder is being drawn into the skin and subcutaneous tissues by the other electrode which is applied to the affected part. The treatment produces a double result, for at the same time the skin is penetrating every microscopic cell, the remaining impurities are being eliminated and the original facial contour restored. This work shows no signs of the process, and the results are

guaranteed to be permanent. The double chin, the bane of the middle aged woman's existence is removed by a special electrical process which reduces and hardens the fatty tissues, at the same time contracting the muscles and making the flesh firm. Superfluous hair, perhaps the most distressing blemish, can be safely and permanently removed by an electrical machine whereby the electricity can be measured infinitesimally. Birth-marks, moles, etc., are treated in the same manner. By a sure and scientific process all unsightly blemishes and defects are made to disappear. In the treatment of the hair and scalp, the Morey method has solved the complication of disease affecting the scalp, and dropping out of the hair. All of the underlying tissues, arteries, veins, nerves, etc., which play any part in the growth and health of the hair are treated in accordance with their individual relations to the hair follicles, and by special local stimulation these are restored to perfect and normal condition and an original growth of hair assured.

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AT THE OLD CROSS ROADS.

At the Old Cross Roads, which up to the termination of last season, enjoyed the distinction of eleven successive years, opened its twelfth annual tour at Yarmouth, N. S., on July 29. Heretofore the company has consisted of only fourteen people, as that number was all that was required to present the play from a dramatic viewpoint. The scenes are all laid in Southern atmosphere, and offer opportunity of adding greatly to their attractiveness by introducing some genuine colored singers and dancers. Manager Arthur C. Alston has organized a colored band that will give a street parade in the daytime, a concert in front of the theatre at night, and is also seen in connection with the stage performance. Altogether, thirty people are being carried this season, and that Manager Alston's move has been a wise one is evidenced by the fact that the first four weeks of the season which have just ended have been the most successful opening weeks the attraction has ever enjoyed to date. A tour of nearly forty weeks has been booked.

AN ALUMNI MEETING.

The Society of the Alumni of the American Academy of Dramatic Arts announces the first social meeting of this season on Sept. 8 at 8 o'clock. Room 608, 1451 Broadway. Mrs. Henry Miller and Agnes Heron Miller, who recently made her professional debut, will be the guests of honor. In view of the fact that Mr. Miller made the address to the graduates of the Academy last Spring, this meeting will be of special interest to members of the society and

their friends. A cordial invitation is extended to members of the faculty of the Academy and its trustees and to those who have already been the society's guests.

ENGAGEMENTS.

Gustav von Seyffertitz has been engaged by Werba and Luescher to stage Louis Mann's new comedy, Elevating a Husband, and is now in charge of the daily rehearsals.

Frederica Gould has been engaged for the Eastern Three Twins company, playing Bessie McCoy's old part.

Joseph L. R. Garry has been engaged by the United Play Company, to play Brewster in the No. 1 company of The Third Degree.

Frederick Stanhope, stage-manager and assistant producer of the New Theatre company, has been engaged by Liebler and Company to fill a similar position with The Blue Bird company. John Saunders has been engaged for an important part in The Happiest Night of His Life, in which Ruth Welch and Kitty Francis are to be featured this season.

Felice Morris has been engaged for one of the important roles in a Rupert Hughes' comedy drama Sadie, which John Cort will produce in October.

John Cort announces the engagement of George A. Stillwell, A. M. Montegudo, Harry Semels and Frances Simpson for the company that will surround Mrs. Leslie Carter this season in Rupert Hughes' Two Women.

Raymond Whitaker has been engaged to play Brewster in The Third Degree company, opening in Chicago.



AMUSEMENTS THE COUNTRY OVER

TO CORRESPONDENTS.

The next number of *THE MIRROR* will go to press earlier than usual, as Monday, Sept. 4, will be a legal holiday. Correspondents, therefore, are required to forward their letters at least 24 hours in advance.

CALIFORNIA.

LOS ANGELES.

Henry Miller and Company at the Mason—Summer Season Proved Prosperous.

The Mason Opera House opened its doors to the full season 14 with Henry Miller and his co. of four in *The Hawk*. The attendance for the week has been very fair. Following Mr. Miller's engagement will be Richard Carle in *Jumping Jupiter*.

Holy Mine is the light and laughable comedy now on at the Majestic and playing to good houses, by a snappy co., headed by Ernest Goecking, Walter Jones, and Marjorie Cortland. Agnes De Lane does some very clever work as Aggie. The other members of this small co. are all well selected.

Kindling, Charles Kenyon's powerful new play, in which Margaret Illington and her associates of the Burbank Stock co. have scored such a big success, entered upon its third week, to audiences who found even more to applaud in the many tense dramatic situations than those who witnessed the first production two weeks ago. It is unquestionably a good play and Miss Illington has created such a notable success in the role of Maggie Schmitz that there is some talk of the play being selected as the vehicle in which she will be seen in New York during the coming season. *The Lion and the Mouse* is scheduled to follow.

The Belasco Theatre has had crowded houses 24-25 at their production of *The Spendthrift*, in which Thais Magrane created the original role at this house about a year ago. This is one of the best bits of work that Miss Magrane has ever been seen in in this city, and with the capital support given her by the co. the production has proven even more than standard. Next week *The Gentleman from Mississippi* will be the bill, and in which Burr McIntosh is especially attracted to fill his original role of Senator Langdon.

The Auditorium is having its quota of full attendance to witness Nat Goodwin and Marjorie Rambeau and the Auditorium Stock co. in a revival of *When We Were Twenty-One*. This has always been one of Mr. Goodwin's successes and has always proven a drawing attraction in this city, and, as handled by this clever aggregation of players, there is little left to be desired.

An item of interest in the local theatrical world has been the recent purchase of the Mason Opera House lease by Klaw and Erlanger. It is given out that the price paid for the remaining number of years of the lease, about twelve, was \$20,000. E. W. Wyatt, son of the late H. C. Wyatt, is manager.

Never before in the history of this city has the Summer season proven so successful to theatre managers. **DON W. CARLTON.**

OAKLAND.—MACDONOUGH (H. H. Campbell): Landers Stevens and George Cooper in *In the Bishop's Carriage* 14-20; production very satisfactory; business good. Henry Miller in *The Hawk* 25-26.—**LIBERTY** (H. W. Bishop): Bishop's Players presented *The Awakening of Helen* 14-20; performance well received; capacity houses. *Beverly* of Granstark 21-27.—ITEM: The Lambardi Grand Opera Co. will commence an extended engagement at Idora Park 24.

SAN JOSE.—VICTORY (F. A. Gleeson): Ferris Hartman in *The Campus* 18 pleased large audience. Henry Miller 24.—**THEATRE JOSE** (Ed. Redmond): Reopened with Ed. Raymond Stock co. 28.

CONNECTICUT.

BRIDGEPORT.—**POLI'S** (L. D. Garvey, res. mgr.): Strongheart proved an all around success 21-26 and credit for it is well divided among the actors and Director Eagle. Of course John Ince in the Robert Edeson part centers attention, but George Moore as Dick Livingston and Alton Thomas as Thorne worked hard and well. Royal Byron was one large, round, fat screen as Billy Saunders. Rosamond Carpenter did excellent ingenue work. Blanche Hall had only limited opportunities as Dorothy. Ruth Roberts, known to all Poli players for several seasons, finally succumbed to the "lure de la scene" and essayed her first professional part as Betty Bates. For the final week of stock, 28-Sept. 2, *The Dollar Mark* is announced, and the first is a travesty of *PAHR* (2). Burke, res. mgr.: *Excuse Me* 19 had a light house, but was amusingly acted. The French Maid (no relation to the E. E. Rice product of 1807) 21-23 was chiefly notable for the well chosen incidental music and the cleanliness of its dialogue. Ben Welch's Burlesques 24-26. *The Neighbor's Wife* 30. *Honeymoon* Girls 31-2. According to announced attractions for the ensuing two months, the house policy will include all sorts of bookings, from grand opera to burlesque. With the scant theatrical knowledge of local playgoers who often attend a play because of its name, some surprises may be looked for.

WILLIAM P. HOPKINS.

STAMFORD.—AL HAMBRA (One and half): The Lewis J. Cody Stock co. open season 28 in *Alas Jimmy Valentine*, with the Virginian underlined for the following week. The roster of the co. is as follows: Lewis J. Cody, Louis Athion, stage director; Richard Ogden, stage manager; Garrett Biceck, assistant stage manager; Robert McWade, Jr., who was specially engaged for this production; Eugene Prater, Tom Hall, Hugh Reticker, William

Howell, Aubrey Bosworth, Addison Dolan, Harriett Duke, leading lady; Gloria Gallup, Helen Scott, Hattie Hempel, Madeline Delmar, Violet Lansdowne, Isabelle Cargill, H. Russell Ford, musical director; M. E. Bloom, scenic artist.

MERIDEN.—POLI'S (Thomas Kirby): Poll Stock 21-24 (except 22) in *The White Sister*; fine satisfaction. Ralph Herk in *Dr. De Luxe* 22; fair business. *French Maid* 23. Helen Ware in *The Prince* Sept. 2.—ITEMS: Poll Stock closed 26 to go to Norwich.—David Belasco is expected here 7 to direct production of new play, *Two Women*.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): *Thief* 21; fair house. *French Maid* 25 (cancelled). *Girl of the Sunny South* Sept. 2.—ITEMS: Professor Heimsohn has been engaged for symphony work.—William Toran left here for Cleveland to open in *Honor Among Thieves*.

ILLINOIS.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): Thomas W. Ross in *An Every Day Man* gave first performance of same 17. Scenes of play are all in the Adirondacks, two acts being in club house of wealthy New Yorkers and one being a camp on an island of the Adirondacks. Plot concerns a large gas co., and the people connected with it. An heiress is about to marry a top, when chance brings the hero on the scene. He abducts and takes her to the island, but she dislikes him so much that when they are found and carried back to man the dude. At this point the arrival of a drunken logger causes her to change her opinion of the two men who desire to wed her. The dude makes such a poor showing, and the everyday man such a good one that the inevitable conclusion is apparent before she slides into the arms of the formerly despised one. Co. made good showing, and was greeted by excellent business 17-18. Thomas W. Ross as Robert Nelson and Florence Nash as the heiress put sent into the parts, Francis McGin as Johnson, the drunken logger, was admirably done. Ross Hand and Sarah McVicker as Mrs. Winton and Mrs. Dodd, W. H. St. James as Peter Carter, C. B. Wells as Van Alstine did good character work. Miss Nelson and Miss Turner pleased much. Misses French and Lederer and Owen Davis, the author, were present, and are much pleased at auspicious start. *The Coward* and *The Thief* 23 drew large house and thrilled them. Missi Hayes in *The Spring Maid* 21 delighted fine audience. The Third Degree 22, 23; strong co.; production pleased. Harry Bulger in *The Flirting Princess* 24. *Graustark* 25, 26.

AUBURN.—GRAND (Charles Lamb, res. mgr.): Season opened with *The Third Degree* 20: matinee and night; good co., to very good business. Arthur Gillespie's Players in repertoire 21-23; opened in *The Great Question* to medium business. Other plays: *The Tail of a Coat* and *The Stranger Love*, *Merry Mary* 26. *Frederick the Great* 27, 28. *The Three Twins* Sept. 2. *The Rosary* 3. *The Golden Girl* 6.—**UNDER CANVAS**: *Sells-Floto Circus* 19; two performances, to capacity business.—ITEM: E. G. Wilson, of Aurora, Ill., formerly with the Harry Scott attractions, will manage one of the Western Rosary cos. the coming season, leaving Chicago about Sept. 1.

BLOOMINGTON.—CHATTERTON (Charles A. Takacs): Henry Woodruff in *The Prince of To-night* opened 17 to good business; co. pleased. *The Rock of Ages* opened its season 19, pleasing fair business. Harry Bulger in *The Flirting Princess* rehearsed here and opened 20 to fair business. *Graustark* 24. *Telephone Station* 21-26. *Wise of Winsland* Sept. 2. *Jack Sweeney* Stock co. 4. *The Three Twins* 6. *The Rosary* 9. *Guiness of Liberty* 12. *Barties* Burned Away 16.

DECATUR.—POWERS'S GRAND (Thomas P. Ronan): Keith Stock co. 14-19; good co., to packed houses. *Play's the Part* and *Don't Tell the Devil* 20-21. *The Peddler*, *The Vinegar Buzz*, *Shore Acres*, and *How Woman Loves*. *Third Degree* 21. *Sallie Fisher and George Damerel*, with *The Heart Breakers*, 22. *Lights Eternal* Sept. 1, 2; three performances. *The Rosary* 4.

ELGIN.—STAR (Pickett and Thiesen): Sherman Stock co. Sept. 4; indefinite season.—**UNDER CANVAS**: *Sells-Floto* 19 pleased two capacity tents.—ITEM: Frank Thiesen came up from Aurora 21 to witness opening at the Grand.

ALTON.—TEMPLE (W. M. Sauvage): Third Degree 26.—ITEM: The Airhome has done a record business this year.

ROCKFORD.—GRAND (Hugh Flannery): Third Degree 19; two big houses; well pleased.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): *The Deep Purple* 25.—**AUDITORIUM** (Harry G. Sommers): Beulah Poynter in *Mother's Girl* 31.—ITEMS: Harry G. Sommers, of New York city, lessee of the Oliver and Auditorium here, has purchased the Auditorium Theatre from the Studebaker corporation and will take possession Sept. 1. Mr. Sommers will move to South Bend and direct from here the houses managed by him in this city. Grand Rapids, Mich., Lafayette, Elkhart and Goshen, Ind. *Sell-Floto* Pickering, formerly resident manager of the Oliver and Auditorium, will become business-manager here. The policy of the house will be materially changed, being booked with half week stands at popular prices, while big attractions and theatrical stars will be presented at the Oliver.

MUNCIE.—WYNOR GRAND (George S. Challis): *Himmelein's Players* in *Rose of Kilmer*, in the Bishop's Carriage, Camille, Coward, Busaway Match, Faust, and Hidden Hand; excellent co.; capacity 14-19. *Girl and Tramp* 21, when a Woman Will 26.—ITEMS: Prospects for good season under new management.—Mr. and Mrs. Andrews are enjoying annual vacation.

GOSHEN.—JEFFERSON (H. G. Sommers): Seventh regular season opened with Rosalind at Bed Gate 22.

CONIVERSVILLE.—AUDITORIUM (F. E. Kehl): Lyman Twins 31.

IOWA. DES MOINES.

Stock Company at the Berchel Doing Well—Attractions for State Fair Week

The U. S. A. Boys headed the bill at Ingerson Park 20-27. Others were Mrs. Bob Fitzsimmons, Ralph Biggs, Katherine Witchie, Mann and Franks, and Claude Rouf.

The Majestic opened 20 with Houghton, Mosher and Houghton.

At the Berchel the Princess Stock co. offered *The Flirting Princess* 21, to be followed during Fair Week by *A Woman's Way*.

At Foster's Opera House The Country Boy will be the attraction for State Fair Week, after which the theatre will be changed into an office building.

H. M. HARWOOD.

SIOUX CITY.—COLONIAL (Biegger and Dance): Vaudeville 18-24, included Musical Bells, Hato, Frank and Flo Whitman, and Mr. and Mrs. William J. Wells, Dart Brothers, Crawford and Goodwin, Dave B. Clifford, and Babe's Postcard Album.—**OBPHEUM** (Eugene Wilder): Opened 27 with Hobbedillo, Arthur Deagon, Raymond and Caverley, Burns and Fulton, Kennedy, Nobody and Platt, and Charles and Ames Glocker.—ITEM: Manager Dance has been in Chicago for two weeks.

DUBUQUE.—GRAND (William L. Bradley): Two Merry Tramps 20 delighted two big houses.

AIRDOME (Jake Rosenthal): Harvey's Stock co. 14-16 in *Don't Tell My Wife*, 17-19 in *Ishmael* did good business. Same co. 21-23 in *A Fatal Marriage*, 24-26 in *The North and the South*.—**UNION PARK THEATRE** (Jake Rosenthal): Wahlund-Tekla Trio, the Edwards, Art Fisher, Keit and De Mont, and Allen and Morton 14-19 drew good audiences. Liberati's Band.

MARYLAND. BALTIMORE.

New Season Formally Opened—Praise for Messrs. Dean and Henkel.

With the beginning of next week the new theatrical season will be formally opened at all the local houses, with the exception of Academy of Music, which will not begin operations until Oct. 2.

The present week, Aug. 28, will see the close of Howe's travel pictures at Ford's. The engagement has lasted over a period of six weeks and has been the most successful ever filled by an attraction of this character in Baltimore. Polly of the Circus Sept. 4-9.

The Dante pictures, which were held over at the Auditorium for an extra week, 21-26, owing to the unusual interest shown by the local public, were succeeded by Kinemacolor coronation pictures in natural colors week 23. *The Inferno* pictures were most successful and the audiences were quite large for an exhibition of this nature.

Al. H. Wilcox in *A German Prince* 4-6.

Business at the Maryland last week was unusually good for this time of the year. The following bill is offered, with prospects of continued good patronage: Clarice Vance, Barnes and Crawford, Burnam and Greenway, Miles, Marin and Broway, Fred St. Onge, Troupe, the Three Poletz-Larella Sisters, Mack and Orth, Gene Hughes and co. 28-Sept. 2.

Holiday Street Theatre 28-Sept. 2. *Jolly John Larkins* in *Royal Sam* is the attraction. Robie's Knickerbockers are on view week 28 at the Gayety, where business has been capacity since the opening date.

Tunis F. Dean, the new manager of the Academy of Music, arrived in town last week, after a much needed rest. That the present season at the Auditorium is going to be one huge success is quite evident in the men in control. Messrs. Dean and Henkel, main business. Whatever success the Academy attains this season will be due to these two men, as their experience admirably fits them for their new berths.

I. BARTON KBEIS.

CUMBERLAND.—MARYLAND (William Cradock, res. mgr.): *Night Riders* 22. *Waltz of Mirth* Burlesque, with Eddie Collins, 23.

MASSACHUSETTS. SPRINGFIELD.

The Poll Stock Company in Farce—The Red Rose to Open at Court Square.

The Poll Stock co., lightning change artists, switched to farce 21-26, giving *Are You a Man?*? In it Roger Barker, Philip Quin, and Thomas Williams did great team work as the chief laugh-making trio. E. J. Blunkett made good in the rubie part, and Julia Varney's Mrs. Bloodgood, Claudia Lucas as Mrs. Parry, and the rest of the co. in minor parts were adequate. *The White Sister* 28-Sept. 2 is the ambitions programme.

The Red Rose, with Manager Fisher's new co., will open the Court Square 4, with matinee and night performances. Thurston, magician, 7. *The Woman* 8, 9. *The Witching Hour* 10.

The Gilmore opens 2 with Girls from Happyland, inaugurating a season of burlesque and melodrama.

EDWIN DWIGHT.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): *A Prisoner for Life* Sept. 1, 2. *Newlyweds* 4.—**LINCOLN PARK THEATRE** (L. W. Phelps): Lincoln Park Stock co. presented *White Flame* 21-22 and drew excellent attendance.—**BLIJOU** (C. L. Benson): Bill 21-23. Arlington and Weston, Harry Sawyer-Hensel and co. James Walbank, and the Battle of Lexington to excellent attendance.

—**PREMIER** (C. L. Benson): Bill 21-23; Pritchard and Blanchard in *A Mixed Affair*; Fisher and Green, Gladys O'Hearn and the Little Soldier of '64 to good attendance.—**ISLAND PARK** (Bay State Street Railroad): Captain Treat's Trained Seals were the great drawing card 21-26 and gave satisfaction to immense attendance.—ITEMS: John W. Barry of New Bedford, has leased the Palace Theatre in this city and it will reopen as soon as a few changes

and improvements are made.—The Academy will open 1, somewhat later this season than usual.

The Savoy Theatre will again be under the management of M. B. Sheedy and Charles E. Cook, who are very popular in this city.—Edna Andrews will open with the New Stock co. soloist, and Miss Stanner, who is with

The Girl in the Taxi, has scored a big hit in his part and received many flattering notices from the Pacific Coast press.—Walter S. Fenner, who has been spending the Summer at Tiverton, R. I., left for Chicago 19, much to the regret of the townspeople.—William Manning is spending a few days at Tiverton, R. I.—Addie Sharpe, of this city, has joined The Girl I Love co.—The attendance at Dighton Rock Park has been good this season, while the attractions have been above the average.

W. F. GREE.

NEW BEDFORD.—THEATRE (William B. Cross): Sterling and Chapman, Turner and De Armo, Goforth and Doyle and pictures 21-26, pleasing large audiences.—**HATHAWAY'S** (John M. Hathaway, res. mgr.): The Lester Longman Stock co. in Clothes 21-26, delighting capacity audiences. The co. includes Lester Longman, Babe King, Roy Lloyd, William Townsend, Charles Kennedy, Edward E. Lincoln, Katherine Clinton, Margaret Boyd, Ottola NeSmith, and Maud Blair. The performance is of clothes, is remarkable and reflects the highest credit on all concerned. The reception accorded Mr. Longman and Miss King amounted to an ovation and the new members of the co. were heartily greeted. Bernard Steele, the indefatigable stage director, must not be forgotten in the gratifying verdict.—**SAVOY** (John W. Barry): Gibson and Renney, Ervin Roth and pictures 21-26; good business.—**VIEHS** (Eugene H. Viehs): Brindamour the handless king, De Witt and Stuart, Will Adams and pictures 21-26. De Witt and Stuart's new act, "The Flying Wallendas," was turned away at every performance. Brindamour's new act, "The Flying Wallendas," was turned away at every performance. Brindamour's sensational five from Coggeshall Bridge 22.—Lillian Tafferty, a young local girl with a remarkable voice, has secured bookings that insure her a long season. She has been filling summer engagements in New England parks.

MICHIGAN. DETROIT.

Georgie Olp Made a Fascinating Polly—Indications of a Prosperous Season.

At the Detroit Opera House 21-26 George Evans and his Honey Boy Minstrels drew crowded houses, the attendance being augmented through the annual convention in Detroit of the growing fraternal order of Moose. As an example of modern minstrelsy this year's performance is all that could be desired. Next week,

The Moral Code. It would appear that no dramatic offering is beyond the scope of the Bonstelle Stock co., which is playing a very successful engagement at the Garrick. The Melting Pot was capably presented 21-26, with Miss Bonstelle in the role of Vera Revendal. In the role of David Quizano Mr. Bissell proved to be possessed of abilities of a deeper and graver nature than anyone imagined by his numerous friends. Next week,

The Temple played to capacity business 21-27. The bill was headed by Wilfred Clarke in a farce of his own making. The Dear Departed, reminiscent of the days of Charlie's Aunt, so far as traveling at a fast pace is concerned. Mr. Clarke was assisted by Gus Keegan, Edward B. McGuinness, Louise Gayetty, and Grace Meinken. The balance of the bill included Genaro and Bailey, Warren and Keeffe, Reynolds and Donegan, the Langdon, Joe and Ernie Van, Vittorio and Georgetto, and Spissell Brothers and co. Next week, Victor H. Smithley's travesty, *Baseballitis*.

Margaret May's realistic *Revolting Bachelor*, presented at the Lyceum 20-26. The Circus held the house at the Lyceum 20-26. George Olp played the role of Poly in a manner that has not been equaled since dainty Mabel Tallafornio. This week inaugurates the opening of the regular Lyceum season. Next week, Bartley Campbell's *White Slave*.

Genaro and his Venetian Gondolier Band entirely fulfilled the audience's expectations at Miles's Theatre 21-27. A barefoot dance by Lillian Hayes was an added feature. A clever farce by Frank Rutledge, *Our Wife*, was seen on the same bill, which also included Richard Hamlin, Shayne and King, Ehrendall Brothers, and Sutton, and Armstrong and Fern.

From the attendance standpoint, burlesque came into her own at the Avenue 20-26. The Kenton Belles co. offered a two-act musical piece, *The Morning After*, and an off of average merit. Next week, Bohemian Burlesquers, the Gayety Theatre will open its annual season of burlesque 26.

Local indications point to the fact that the season of 1911-1912 will be prosperous in the extreme.

ELLYP. A. MARGNI.

MINNESOTA.

ST. PAUL.

The Grand and Metropolitan Open Their Doors—Vaudeville and Burlesque Bills.

Both the Grand and the Metropolitan will open 27, so next week will see the season in full swing. The Grand will offer in Old Kentucky 27-Sept. 2. Mrs. Wiggs of the Cabbage Patch 3-9. *Granstark* 10-16. *Driftwood* 17-23.

Bright Eyes, with Cœil Lean and Florence Holbrook, will be the initial attraction at the Metropolitan 27-28 and, as has been the custom for close to a dozen years past, Chauncey Olcott will be the fair week attraction 3-9.

The Bill M. Willis of the Orpheum 20-26 consisted of *Native American*, *Six Boys*, *Agnes Scott* and *Henry Keane*, *Six Boys*, *Brown Brothers*, *Pederson Brothers*, and *Yakko Egawa*.

The Empress 20-26 offered *Fifteen Years*, George A. Beans and co., *Will Oakland*, *Miss Charlotte*, *Powder and Capman*, and *Karno's A Night in a London Club*. C. G. Stevens, of Detroit, Mich., is now manager, having succeeded Mr. Boyer, who has gone to Milwaukee, Wis., to act as general publicity manager of the Sullivan-Considine Circuit. Burlesque, with the lid on, began its reign

HUNTER BALTIMORE



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Sold at all first-class cafes and by Jobbers
W.H. LARAHAN & SON,
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at the Shubert 10-26 with the College Girls. Jack N. Cook is manager of the house. The Star, now under the management of John P. Kirk, began its season 20-26 with The Darlings of Paris. The house has been dark since early Summer. JOSEPH J. PFISTER.

WINONA.—OPERA HOUSE (F. F. Burlingame): William Hayley in Dear Old Billy Sept. 26. Chauncey Elliott 30.—**UNDER CANVAS.**: Forepaugh and Sells 2.—ITEM: Manager Burlingame returned from his fishing trip last week, and gave a muscatango dinner. The "munk" weighed 18 pounds, and was caught by Mrs. Burlingame.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): Season opened with In Old Kentucky 25.—ITEM: Had U. S. Carnival co. for one week in July.—City Council decided to bar all carnivals in future.

MISSOURI. KANSAS CITY.

Henry Woodruff Opened at the Grand—Other Houses to Open Soon.

Kansas City had another opening 10, when Henry Woodruff began a week's engagement at the Grand in The Prince of Twilight. A large audience greeted the players at the opening performance, and the piece, although seen here before, was well received. Mr. Woodruff pleased, as usual, while the work of Vera Stanley, John G. Leach, Lew Lawson, Claire Neelke, Loraine Bernard, and Ernest D. Wood also found favor. Rock of Ages 27-Sept. 2.

The Empress enjoyed the usual good business 20-26, with a vaudeville bill headed by Sprague and McNeese and including acts by Bisset and Scott, Luettlinger-Lucas co., Charles B. Weber, and Carson and Herbert, all pleasing.

The Century had the Lady Buccaneers 20-26, playing to very satisfactory business. John C. Hanson headed a co. of merit and won much applause. Queens of the Folies Bergeres 27-2.

A photo-opera is what the Faust production, as given by Sorrentino and the Banda Rossa at Electric Park 20-26, is called, and the name fits well. The more important scenes of the opera are shown by moving pictures, and with the band's accompaniment forms a most pleasing combination.

The usual vaudeville and band concerts at Forest and Fairmount parks 20-26 drew good crowds, who seemed well pleased with the entertainment offered.

The Gillies is announced to open for the new season 27. Willie Live, the Boy Detective, will be the initial offering.

The Gayety is also announced for the same date, with the Columbia Burlesquers as the attraction. D. KEEDY CAMPBELL.

ST. JOSEPH.—AIRDOME (C. U. Philey and E. Van Houten): The Thomas Players presented Merely Mary Ann 18-19 to crowded business; Kathryn Stevens was ideal in the name part; Louis Thomas and Frank Thomas both deserve special mention. The Lottery Man 20-26.—PANTAGES'S (John E. Owens): Opened the new season 20, with a strong vaudeville bill.

MEXICO.—AIRDOME (S. C. Thompson): Loraine Keene and Associated Players 14-19 in Up in a Balloon. The Lady and Cowboy, Burglar and the Girl, Sultan's Daughter, Felecia, and The Great Far West: pleased good business. Emma Boulton and Associated Players 21-26.

FULTON.—PRATT'S (Gaw and Newland): Ell and Jane 31. Third Degree Sept. 15.

NEW JERSEY.

JERSEY CITY.

The New Season Started Off Well—Personal Mention and Gossip.

The fifth season of Frank E. Henderson's hand-some Majestic Theatre commences 28 with Frank Doshon and co. in The Beauty Spot 28-Sept. 2. Catherine Commiss in The White Sister 4-9.

The 'steenth season of burlesque at the Bon Ton Theatre began 28 with Folies of the Day co. 28-Sept. 2. New Century Girls 4-9. During the Summer the interior of the house has been thoroughly repainted, and it is now a little gem.

The second season of the Orpheum Theatre commences 28 with the Louis Leon Hall Stock

co. in Arizona 28-Sept. 2. Wildfire 4-9. The new co. includes Mina Phillips as leading woman.

The Aborn Opera co. at Palisades Park appeared in The Golden Butler 21-27 to excellent patronage, and gave a fine presentation of the Hungarian opera. The solos and concerted numbers were well rendered, and a pleasing Hungarian coloring pervaded the entire production. Blanche Morrison was effective as Ilma, assisted by Charles Purcell as Frans, Elisabeth Carmody as Anna, Thomas S. Van as Hanska, and Henry Coote as Count Androsky. The Mikado 28-Sept. 3, which closes the Aborn season here. The free outdoor vaudeville offers Frank Goodall in Irish sketches, which dives by Arthur Holden, and the Royal Italian Band.

John V. McMahon, of this city, who has been a member of May Robson's co. all last season, is at home here.

C. Potter Worman, of this city, has joined The Blue Mouse co. at Red Box 21. Last season Mr. Worman was with The Arcadians.

WALTER C. SMITH.

BURLINGTON.—AUDITORIUM (Charles M. Laning): Vaudeville 19 attracted the biggest attendance recently recorded. Aug. 30 will witness the opening of the regular season with the Aborn Opera co. at Palisades Park appearing in The Golden Butler 21-27 to excellent patronage, and gave a fine presentation of the Hungarian opera. The solos and concerted numbers were well rendered, and a pleasing Hungarian coloring pervaded the entire production. Blanche Morrison was effective as Ilma, assisted by Charles Purcell as Frans, Elisabeth Carmody as Anna, Thomas S. Van as Hanska, and Henry Coote as Count Androsky. The Mikado 28-Sept. 3, which closes the Aborn season here. The free outdoor vaudeville offers Frank Goodall in Irish sketches, which dives by Arthur Holden, and the Royal Italian Band.

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PENNSYLVANIA.

PITTSBURGH.

Season Opens with Dockstader at the Alvin—Bills of the Week and General News.

PITTSBURGH, Aug. 29.—The Alvin opened its season last night with Dockstader's Minstrels and a large audience was present and well entertained. This handsome playhouse has been repainted and decorated during its closed period and presents a most delightful and refreshing appearance. It is a pleasure to state that John H. Heyring is again in charge of its welfare and that William B. Gardner resumes the position of treasurer.

The Harry Davis Stock co. is now at the Duquesne and Mary Hall has returned as leading woman after her summer abroad. Men and Women is the play offered this week and is a splendid production.

The Traveling Salesman is well played at the Lyceum and will be followed by The Three Twins and Brewster's Millions.

At the Gayety is the Jersey Lillies and the Troubadours is announced for the coming week.

Harry Williams's Academy offers the Jolly Redskins.

The Nines will open on Sept. 4 with The Comedians. This palatial theatre has been thoroughly renovated and presents a most inviting appearance and is still under the able management of Thomas B. Kirk, Jr.

The Pittsburgh Hippodrome offers the following programmes this week at Forbes's Field: Four Onelli Sisters, acrobats; Five Musical Louts, Delmore and Oneida, acrobats; Corrigan and Vivian, shooting act; Meek International trio, novelty act; Hugh F. Blaney, singer; Cesti's Fireworks, Three Seats, Marie Hacke and partner, strong women; Sera Carmen Trio, Troubadours; the Nexus, roller skaters, and others. Season closes this week.

Kensington and West View parks continue to attract largely.

The Marquis, in the East End, opened last week, and is offering vaudeville and motion pictures at cheap prices.

The Grand started its vaudeville season yesterday.

ALBERT A. L. HEWES.

SCHEANTON.—POLI (J. H. Docking): The Man Who Owns Broadway was the offering of the stock co. for week of \$1 to capacity houses. Will D. Howard as Sidney Lyons made a very decided hit. Lillian Baye was charming as Grivia Bridwell and delighted her many friends. She and Mr. Howard were accorded numerous encores and curtain calls. David Waiters as the villain and Dorothy Davies as the villainess were very good, and added many to their already large number of admirers. Thomas Shearer as Bill Davies had a part that just suited him, and he made the most of it, receiving much hearty applause. Daniel Lawler as Andrews and W. G. Sider as Anthony Bridwell were excellent and merit special mention. The Dawn of a Tomorrow—Sept. 2. Allan Jimmy Valentine 4-8. In preparation The Fourth Estate.—ITEMS: Many have seen a number of changes in the co. George D. Pitt, who has been the director, goes to Chicago to direct the College Theatre co.—Howard de Dern, who has been playing leads, leaves to New York for a much needed rest.—Mabelle Estelle (Mrs. Severn) De Dern, who has been playing ingenue parts to join The Baby Mine on.—H. Percy Melton, who has done such excellent work here in the past, will be the director until the close of the season.

ALLENTOWN.—LYRIC (N. B. Worman): Captain and Shannon's co. of excellent singers and dancers 21 in the burlesque. The Queens of the Police Burlesque matinée and night, to very fair business. The co. is headed by Lillian Smallier and Joe Sullivan, the co. is composed of pretty and shapely girls, and in their brilliant, new costumes and with fine scenery pleased very much. In the olio were Lillian Smiley, Mrs. Montgomery and Healey Sisters, and the Monroe Comedy Four. The Big Banner Show came 22 in two performances to fair houses, presenting the musical farce, Rosetta Day, Ed. Galloher, Al. Shean, Blanch Baird, and Mildred Stridler made good in the leading roles. This was the co.'s opening performance, and, taking everything into consideration, they did very well. Milton Francis and Sisters, Mike McDonald and Harry Colaire, Blanch Baird and Seniors, Rosina Manila filled the olio. Royal Samo Musical co. 22. Town Talk 22. Al. Wilson 31. Sam Peacock's Big Burlesque co. Sent. 1. 2.

HARRISBURG.—MAJESTIC (N. G. Mirikitani): The Queens of the Police Bergere, with Ray Montgomery and the Healy Sisters, attracted a good-sized audience 22. The Nest Egg 24—Dockstader and his Merry Men 28.—ORPHEUM (C. Floyd Hookins): Week of 21-22: Broad Brandt, cartoonist; Raymond and Hall, character dancers; Tom Linton and his Jungle Girls Frank Stanford and co., including a well-trained writer dog; Victoria Four, a quartette of young singers; George B. Beno and co. and the midship army. Orpheoscope: attendance very good for the opening week considering weather conditions. THE KING PARK (F. M. Davis): Week of 21-22: The co. consisting of Boronai Brothers, comedy acrobats; May Kessler, comedian; the Milano Duo, operatic singers; Jack Marshall, comedian; Booth Trio, bicyclic act, and the motion pictures.

READING.—ACADEMY (Phil Levy, res. 22): The first season under the management of Klaw and Erlanger will be inaugurated with the presentation of a new farce comedy Uncle Sam. 28. Thomas A. Wise and John Barrymore will co-star in the piece. The Sage Dovee or Burlesque 21.—ORPHEUM (E. C. Keen, res. 22): A good bill was presented 21-22, headed by Ray Denney and her minstrels; good business. The Musicians' strike still prevails and as a result a pianist and drummer comprise the orchestra at this playhouse.—EDGAR LEVAN, for the next several seasons director of the orchestra, has secured a position in a similar capacity at the Academy of Music and will assume his duties on the opening night. Mr. Levant missed this summer with Roffe's Band on Yonkers' Pier, Atlantic City.

ATLANTA.—MISHLER (L. C. Mishler): The Night Riders 21: fair house. The High Flyer Burlesque 22: medium house. Queens of the Police Bergere Burlesque 23: attendance fair. The Big Banner Show Burlesques 24: good reviews. The Nest Egg 26: large house. The Stomper 28. The Commuters Sent. 1. The Stomper Nov. 2. Thais 7-9.—ORPHEUM (A. E. Johnson): Auspiciously opened 21 with a good bill headed by the Six Telephone Girls. Max

Burkhart, Helen Dickson, Mint and Worts, George Harcourt and co., and the Orpheoscope, and Orpheoscope has been very good all week.—PARK (O. M. Shuck): The June Arnott co. are presenting A Mountain Wolf this week to good attendance.—LAKE MONT PARK: Hungarian Orchestra 14-19.

LANCASTER.—FULTON OPERA HOUSE (G. A. Vecher): Mittie Admont, Woodell and Fennell in the Squeeze Inn, Mysterious Movie, King and Arnold, and motion pictures 1-20, pleased large houses.—ITEMS: The Family Theatre will be managed by the coming season by Charles M. Howell, city editor of the Lancaster "Intelligencer," and for a number of years manager of Woolworth Roof-Garden.—A force of painters and carpenters are renovating and improving the theatre which will open 28 with vaudeville and pictures. It is probable that during the season stock ons. will appear in light opera and drama.—Clarence De Vaux Boyer, of New York, was the guest of his father, Joseph R. Boyer, of this city. 21-26.

WILLIAMSOPRT.—VALLMONT P.A.-VILION (W. H. Amer): Clara Turner Stock co. 21-26 in Little Lord Fauntleroy, and The Belle of Virginia, to good sized and enthusiastic audiences; Miss Turner and Mr. Hammond well received.

RHODE ISLAND.

PROVIDENCE.

The Albee Stock Company Added Another to Their Long List of Hits.

The Albee Stock co. gave a capital interpretation of Hoyt's A Black Sheep at Keith's 21-26 which won for them a place far beyond the expectation of their admirers. The Minors Daugherty and Bert Jordan were billed as added features and their work was especially well received. The contributions of Mr. Sherman, Mr. Churchill, and Mr. Hammell were of the sidesplitting character and went a long way toward one of the most successful attractions of the season. Paid in Full 21-Sept. 2.

Owing to the demands of the patrons, Manager Rosenberg has decided to postpone the opening of the vaudeville season until Keith's on Labor Day which will continue the Albee Stock co. during that week. Three special performances have been arranged, which will be performed Churchill night 8th, Scott and Sherman matinee 9th, and the usual farewell demonstration evening of the 9th. This arrangement has met with most hearty approval and the house is bound to be filled to the capacity on all three occasions.

The Star and Garter Show opened its season at the Westminster 21-26 with a performance of merit. Jack Conway and Harry Lester are among the chief comedians. Hastings's Big Show will follow.

Across the Pacific will be the initial attraction at the Imperial 26, at which time the house will open for the season. Popular prices will prevail, with the usual matinees.

Bullock's Temple of Amusement will open for the Fall and Winter season 26 with an attractive list of vaudeville artists and a new and up-to-date line of motion pictures.

Interest is at fever heat in regard to the opening of the Empire, which will take place Labor Day with Julian Eltinge in The Fascinating Widow.

H. F. HYLAND.

NEWPORT.—SHEDDY'S FREE BODY PARK (Charles E. Cook): The Yester Girl, Pique, Fraschette and Trigone, Five Keisha, Tom Fletcher, Gibson and Hanney, Le Roy Sisters, Lester, Dynes and Dynes, McAvoy and Sterling 21-26. 5, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 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1132, 1134, 1136, 1138, 1140, 1142, 1144, 1146, 1148, 1150, 1152, 1154, 1156, 1158, 1160, 1162, 1164, 1166, 1168, 1170, 1172, 1174, 1176, 1178, 1180, 1182, 1184, 1186, 1188, 1190, 1192, 1194, 1196, 1198, 1200, 1202, 1204, 1206, 1208, 1210, 1212, 1214, 1216, 1218, 1220, 1222, 1224, 1226, 1228, 1230, 1232, 1234, 1236, 1238, 1240, 1242, 1244, 1246, 1248, 1250, 1252, 1254, 1256, 1258, 1260, 1262, 1264, 1266, 1268, 1270, 1272, 1274, 1276, 1278, 1280, 1282, 1284, 1286, 1288, 1290, 1292, 1294, 1296, 1298, 1300, 1302, 1304, 1306, 1308, 1310, 1312, 1314, 1316, 1318, 1320, 1322, 1324, 1326, 1328, 1330, 1332, 1334, 1336, 1338, 1340, 1342, 1344, 1346, 1348, 1350, 1352, 1354, 1356, 1358, 1360, 1362, 1364, 1366, 1368, 1370, 1372, 1374, 1376, 1378, 1380, 1382, 1384, 1386, 1388, 1390, 1392, 1394, 1396, 1398, 1400, 1402, 1404, 1406, 1408, 1410, 1412, 1414, 1416, 1418, 1420, 1422, 1424, 1426, 1428, 1430, 1432, 1434, 1436, 1438, 1440, 1442, 1444, 1446, 1448, 1450, 1452, 1454, 1456, 1458, 1460, 1462, 1464, 1466, 1468, 1470, 1472, 1474, 1476, 1478, 1480, 1482, 1484, 1486, 1488, 1490, 1492, 1494, 1496, 1498, 1500, 1502, 1504, 1506, 1508, 1510, 1512, 1514, 1516, 1518, 1520, 1522, 1524, 1526, 1528, 1530, 1532, 1534, 1536, 1538, 1540, 1542, 1544, 1546, 1548, 1550, 1552, 1554, 1556, 1558, 1560, 1562, 1564, 1566, 1568, 1570, 1572, 1574, 1576, 1578, 1580, 1582, 1584, 1586, 1588, 1590, 1592, 1594, 1596, 1598, 1600, 1602, 1604, 1606, 1608, 1610, 1612, 1614, 1616, 1618, 1620, 1622, 1624, 1626, 1628, 1630, 1632, 1634, 1636, 1638, 1640, 1642, 1644, 1646, 1648, 1650, 1652, 1654, 1656, 1658, 1660, 1662, 1664, 1666, 1668, 1670, 1672, 1674, 1676, 1678, 1680, 1682, 1684, 1686, 1688, 1690, 1692, 1694, 1696, 1698, 1700, 1702, 1704, 1706, 1708, 1710, 1712, 1714, 1716, 1718, 1720, 1722, 1724, 1726, 1728, 1730, 1732, 1734, 1736, 1738, 1740, 1742, 1744, 1746, 1748, 1750, 1752, 1754, 1756, 1758, 1760, 1762, 1764, 1766, 1768, 1770, 1772, 1774, 1776, 1778, 1780, 1782, 1784, 1786, 1788, 1790, 1792, 1794, 1796, 1798, 1800, 1802, 1804, 1806, 1808, 1810, 1812, 1814, 1816, 1818, 1820, 1822, 1824, 1826, 1828, 1830, 1832, 1834, 1836, 1838, 1840, 1842, 1844, 1846, 1848, 1850, 1852, 1854, 1856, 1858, 1860, 1862, 1864, 1866, 1868, 1870, 1872, 1874, 1876, 1878, 1880, 1882, 1884, 1886, 1888, 1890, 1892, 1894, 1896, 1898, 1900, 1902, 1904, 1906, 1908, 1910, 1912, 1914, 1916, 1918, 1920, 1922, 1924, 1926, 1928, 1930, 1932, 1934, 1936, 1938, 1940, 1942, 1944, 1946, 1948, 1950, 1952, 1954, 1956, 1958, 1960, 1962, 1964, 1966, 1968, 1970, 1972, 1974, 1976, 1978, 1980, 1982, 1984, 1986, 1988, 1990, 1992, 1994, 1996, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122,

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PARK: The Parker Shows, 21-24.—ITEMS: Frank Healy left for New York to reorganize the San Francisco Opera Co.—J. O. Coogrove was in Calgary this week, arranging for the appearance of his attractions.—Paul Gilmore followed the example recently set by Olga Nethersole and purchased land here, on which he is having a bungalow built.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Arthur C. Alston's At the Old Cross Roads 17-19 drew fairly good business.

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LABOR DAY MATINEE, MONDAY, SEPT. 4

Mildred and Bouclier 25, 26. Baby Mine 28-31. Constance Crowley Sept. 6-9.—ITEMS: George S. Starling is here arranging for the visit of Constance Crowley.—Walter H. Golding, manager of the Nickel, has returned from a lengthy visit to the Pacific Coast.

OTTAWA, ONT.—RUSSELL (P. Gorman): The Kinemacolor pictures are pleasing very large audiences 21-28.—DOMINION (Gas. H. Greening): The following are filling the house at each performance 21-28: Top of the World

Dancers, Gordon Brothers, Marie and Billy Hart, George H. Woods, Helm Children, Vera De Bassi, Johnny Bellly, and pictures.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. F. O'Connell): Baby Mine 16; co. included Benetier, MacQuarrie, Joseph J. McCabe, J. H. Davies, F. O. Benson, H. H. Harris, Nanon Welsh, Edna Von Below, May Freul, and Evelyn May. Harriet Labadie in Gossips. Servant in the House, and A Doll's House 21-24.

Dancers, Gordon Brothers, Marie and Billy Hart, George H. Woods, Helm Children, Vera De Bassi, Johnny Bellly, and pictures.

HAWTHREY, WILLIAM (A. G. Delamater, mgr.): Chicago, Ill. June 26-Sept. 11.

HILLIARD, ROBERT (Klaw and Erlanger, mgrs.): Atlantic City, N. J., 28-Sept. 2.

HODGE, WILLIAM (Lieber and Co., mgrs.): Chicago, Ill., Sept. 4—indefinite.

HOOSIER SCHOOLMASTER (J. D. Stanton, mgr.): Indianapolis, Ind., 28-30, Dayton, O., 31-Sept. 2.

IN OLD KENTUCKY (Litt. and Dingwall, mgrs.): St. Paul, Minn., 27-Sept. 2.

KELLEY, HERBERT, AND EFFIE SHANNON: Chicago, Ill., Sept. 4—indefinite.

MCINTIRE, FRANK (Henry B. Harris, mgr.): New York city Sept. 4—indefinite.

MADAME X. St. John, N. B., Sept. 1, 2.

MANTELL, ROBERT (W. A. Brady, mgr.): New York city Sept. 4-9.

MASON, JOHN (Messrs. Shubert, mgrs.): New York city Aug. 14—indefinite.

MELVILLE, ROSE (J. H. Stirling, mgr.): Cassopolis, Mich., 7, Laporte, Ind., 8, Winona, Mich., 9.

MISSOURI GIRL (Eastern: Norton and Farrell, mgrs.): Washington, D. C., 28-Sept. 2, Pittsfield, Pa., 4, Mt. Carmel 5, Williamsburg 6, Lyons 7, Cattawa 8, Berwick 9.

MISSOURI GIRL (Central: Merle H. Norton, mgr.): Sac City, Ia., Sept. 1, Sioux City 2, Sioux Falls, S. D., 8, Cherokee, Ia., 4, Onawa 5, Shenandoah 6, Clearfield 7, Villaca 8, Corning 9.

MISSOURI GIRL (Western: Norton and Bith, mgrs.): Miscaula, Mont., 30, Stevensville 31, Hamilton Sept. 1, Wallace, Ida., 2, Spokane, Wash., 3, 4, Lewiston, Ida., 5, Coeur d'Alene 6, Colfax, Ida., 7, Palouse 8, Pomery 9.

MONG, WILLIAM V. (A. A. Powers, mgr.): Menomonie, Wis., 30, Menomonie 31, Stillwater, Minn., Sept. 1, St. Cloud 2, Winslow, Minn., 4-6, Grand Forks, N. Dak., 7, Crookston, Minn., 8, Fargo, N. D., 9.

MOTHER (Wm. A. Brady, mgr.): Kansas City, Mo., Sept. 2-9.

MRS. WIGGS OF THE CABBAGE PATCH (Lieber and co., mgrs.): St. Paul, Minn., Sept. 3-9.

OLCOTT, CHAUNCEY (Augustus Pitts, mgr.): Minneapolis, Minn., 27-30, St. Paul Sept. 3-9.

OVER NIGHT (William A. Brady, mgr.): Boston, Mass., Aug. 7—indefinite.

PAID IN FULL (Wagenhals and Kemper, mgrs.): Newark, N. J., 28-Sept. 2, Buffalo, N. Y., 4-9.

PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Lapeer, Mich., 30, Port Huron 31, Saginaw 3, 4, St. Louis 5, Belding 6, Lake Odessa 7, Hastings 8, Albion 9, Battle Creek 10.

POMANDER WALK (Lieber and Co., mgrs.): New York city Sept. 2-16.

POLLY ON THE CIRCUS (Eastern: A. S. Stern, mgr.): Cleveland, O., 27-Sept. 2, Toledo, Ohio, 3-9.

POLLY ON THE CIRCUS (Western: A. S. Stern, mgr.): Trenton, N. J., Sept. 1, 2, Baltimore, Md., 3-9.

POYNTER, BSULAH (Burt and Nicol, mgrs.): South Bend, Ind., 31.

PRINCE OF HIS RACE (Oscar Graham, mgr.): Severy, Kan., 30, Augusta 31, El Dorado Sept. 1, Belle Plaine 2.

ROBERTS, FLORENCE (John Cort, mgr.): San Francisco, Cal., 28-Sept. 2.

ROCK OF AGES (Rowland and Clifford, mgrs.): Kansas City, Mo., 28-Sept. 2, Omaha, Neb., 3-6, St. Joseph, Mo., 7-9.

ROSALIND AT THE RED GATE (Gaskell and MacVitty, mgrs.): Lima, O., 30, Toledo 31, South Bend, Ind., Sept. 1-6, Angola 7, Auburn 8, Defiance, O., 9, Ft. Wayne, Ind., 10.

ROSARY, THE (Gaskell and MacVitty, mgrs.): Prairie du Chien, Wis., 30, Waukon, Ia., 31, Lansing Sept. 1, Elkader 2, No. McGregor 3, Dubuque 4, Osceola 5, New Hampton 6, Charles City 7, Osage 8, Austin, Minn., 9, Alpena 10, Cheyenne 11.

ROSARY, THE (Bowland and Clifford, mgrs.): Chicago, Ill., Sept. 3, Hopewell 7, Gibson City 8, Waukesha 9, Chicago Heights 10.

ROSARY, THE (Co. 1: Rowland and Clifford, Inc., mgrs.): Hammond, Ind., Sept. 3, Spring-Heid, Ill., 3-9.

ROSARY, THE (Co. 2: Rowland and Clifford, Inc., mgrs.): Grand Rapids, Mich., 27-30, Coldwater 3, Kenosha, Wis., Sept. 1, Racine 2, Peoria, Ill., 3-9, La Salle 10.

ROSARY, THE (Southern: Rowland and Clifford, Inc., mgrs.): Adrian, Mich., 30, Kalamazoo 31, Joliet, Ill., Sept. 3, Decatur 4, Vandalia 5, Alton 6, Benton 7, Marion, Ind., 8, Paducah, Ky., 9.

ROSARY, THE (Western: Rowland and Clifford, Inc., mgrs.): Bay City, Mich., 30, Saginaw 31, Flint Sept. 1, Battle Creek 2, Aurora, Ill., 3, Rockford 4, Sycamore 5, Morrison 6, Flossmoor 7, De Kalb 8, Janesville, Wis., 9.

ROSS, THOMAS W. (Frances and Lester, mgrs.): Chicago, Ill., Aug. 19—indefinite.

ROUND UP THE (E. J. Cohn, mgr.): Boston, Mass. Sept. 4-16.

ROYAL SLAVE (George H. Babb, mgr.): Macon, Ill., 30, Plymouth 31.

SEARS, ROBERT (Joseph M. Gaites, mgr.): Boston, Mass., Sept. 3—indefinite.

SERVANT IN THE HOUSE (Gaskell and MacVitty, prov.): Woodstock, Ill., Sept. 1, De Kalb 2, Janesville 3, Janesville 4, Stoughton 5, Portage 6, Cambria 7, Watertown 8, Fond du Lac 9.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Aug. 28—indefinite.

SHEA, THOMAS E. (A. H. Woods, mgr.): Cincinnati, O., 27-Sept. 2.

SIB PERKINS (C. Jay Smith, mgr.): Ossining, Ind., 30, Otterbein 31, Alexandria Sept. 1, Munice 2, Ft. Wayne 3, Frankfort 4, Elwood 5, Tipton 6, Akron 7, Warsaw 8, Elkhart 9, Benton Harbor, Mich., 10.

STAHL, BOB (Henry B. Harris, mgr.): New York city Aug. 31—indefinite.

STAMPEDE, THE (A. G. Delamater, mgr.): Greensburg, Pa., 30, Connellsville 31, Rochester Sept. 1, Cambridge, O., 2, Dayton 4-6, Grand Rapids, Mich., 7-9.

mgrs.): So. Bethlehem, Pa., 4, Bonton, N. J., 5, Freehold 6, Lakewood 7, Vineland 8, Salem 9.

HAWTHREY, WILLIAM (A. G. Delamater, mgr.): Chicago, Ill., June 26-Sept. 11.

HILLIARD, ROBERT (Klaw and Erlanger, mgrs.): Atlantic City, N. J., 28-Sept. 2.

HODGE, WILLIAM (Lieber and Co., mgrs.): Chicago, Ill., Sept. 4—indefinite.

HOOSIER SCHOOLMASTER (J. D. Stanton, mgr.): Indianapolis, Ind., 28-30, Dayton, O., 31-Sept. 2.

IN OLD KENTUCKY (Litt. and Dingwall, mgrs.): St. Paul, Minn., 27-Sept. 2.

KELLEY, HERBERT, AND EFFIE SHANNON: Chicago, Ill., Sept. 4—indefinite.

MCINTIRE, FRANK (Henry B. Harris, mgr.): New York city Sept. 4—indefinite.

MADAME X. St. John, N. B., Sept. 1, 2.

MANTELL, ROBERT (W. A. Brady, mgr.): New York city Sept. 4-9.

MASON, JOHN (Messrs. Shubert, mgrs.): New York city Aug. 14—indefinite.

MELVILLE, ROSE (J. H. Stirling, mgr.): Cassopolis, Mich., 7, Laporte, Ind., 8-10.

MISSOURI GIRL (Eastern: Norton and Farrell, mgrs.): Washington, D. C., 28-Sept. 2, Pittsfield, Pa., 3, Franklin 4, Elwood 5, Tipton 6, Akron 7, Warsaw 8, Elkhart 9, Benton Harbor, Mich., 10.

MISSOURI GIRL (Central: Merle H. Norton, mgr.): Sioux City, Ia., Sept. 1, Sioux City 2, Sioux Falls, S. D., 8, Cherokee, Ia., 4, Onawa 5, Shenandoah 6, Clearfield 7, Villaca 8, Corning 9.

MISSOURI GIRL (Western: Norton and Bith, mgrs.): Miscaula, Mont., 30, Stevensville 31, Hamilton Sept. 1, Wallace, Ida., 2, Spokane, Wash., 3, 4, Lewiston, Ida., 5, Coeur d'Alene 6, Colfax, Ida., 7, Palouse 8, Pomery 9.

MISSOURI GIRL (Eastern: Norton and Farrell, mgrs.): Sacramento, Calif., 28-Sept. 2, Pittsfield, Pa., 3, Franklin 4, Elwood 5, Tipton 6, Akron 7, Warsaw 8, Elkhart 9, Benton Harbor, Mich., 10.

MISSOURI GIRL (Central: Merle H. Norton, mgr.): Winona, Wis., 2, Waukesha 3, Janesville 4, Stoughton 5, Portage 6,

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TEMPEST AND SUNSHINE (Woods and Chalk-
 er, mgr.): Nowata, Okla., 31, Claremore
 Sept. 1, Henryetta 2.
THAIS (Joseph M. Gailes, mgr.): Johnstown,
 Pa., Sept. 4-6, Altoona 7-9.
THIEF THE (Eastern): Geo. A. Sullivan,
 mgr.): Cooperstown, N. Y., 30, Susquehanna,
 Pa., 31, Carbondale Sept. 1, Hazleton 2, Lehigh
 4, Allentown 5, So. Bethlehem 6, Easton 7.
THIRD DEGREE (Henry B. Harris, mgr.): St.
 Louis, Mo., 27-Sept. 2.
THY NEIGHBOR'S WIFE (Daniel Frohman,
 mgr.): New York city Sept. 5-indefinite.
TOWN MARSHAL (O. E. Wee, mgr.): Dexter,
 Mo., 30, Fairfield 31, Sanford Sept. 1, Haver-
 hill, Mass., 2.
TRAVELING SALESMAN (Henry B. Harris,
 mgr.): Pittsburgh, Pa., 28-Sept. 2.
TRAVELING SALESMAN (Eastern): A. S.
 Stern, mgr.): Michigan City, Ind., Sept. 3.
HAMMOND 4, Dixon, Ill., 5, Pekin 6, Rock-
 ford 7, Beloit, Wis., 8, Racine 9, Waukegan
 10.
TRAVELING SALESMAN (Western): A. S.
 Stern, mgr.): Mansfield, O., 30, Lima 31, Dan-
 ville, Ill., Sept. 1, Jacksonville 2, Quincy 3,
 Galesburg 4, Burlington, Ia., 5, Cedar Rapids
 6, Boone 7, Fremont, Neb., 8, No. Platte 9.
TRUSSDALE, BOYD B. (E. H. Brown, mgr.):
 Tanckton, S. D., 30, Vermillion 31, Norfolk,
 Neb., Sept. 1, Le Mars, Ia., 2, Sioux City 3,
 4, Denison 5, Carroll 6, Atlantic 7, Clarinda
 8, Des Moines 9, Council Bluff 10.
TWO MEREDITHS (J. K. Vetter, mgr.):
 Benwick, Ia., 30, Laurens 31, Algona Sept. 1,
 Emmetsburg 2, Estherville 3.
UNCLE TOM'S CABIN (Kibble and Martin,
 mrs.): Akron, O., 28-30, Youngstown 31,
 Sept. 1, Sharon, Pa., 4, Oil City 5, Titusville
 6, Erie 7.
WAVERLY, HELEN (Henry B. Harris, mgr.): Wa-
 terbury, Conn., 31, Boston, Mass., Sept. 4—
 indefinite.
WATER WAGON (William A. Brady, mgr.):
 New York city Aug. 29—indefinite.
WHEN A WOMAN WILLS (Co. B: Carlos In-
 keep, mgr.): Bainbridge, O., 30, Jackson 31,
 Athens Sept. 1, Gallipolis 4, St. Marys, W.
 Va., 5, Cairo 6, Pensboro 7, West Union 8,
 Kingwood 9, Piedmont 10.
WHEN A WOMAN WILLS (Co. B: Carlos In-
 keep, mgr.): Cherryvale, Kan., 30, Coffeyville
 31, Cleveland 1, Okla., Sept. 1, Pawnee 2.
WHITE SLAVE (Robert and John Campbell,
 mrs.): Detroit, Mich., 28-Sept. 2.
WHITE SQUAW: Boston, Mass., 28 Sept. 2.
WILSON, AL H. (Sidney B. Ellis, mgr.): Al-
 lenton, Pa., 31, Reading Sept. 1, Harrisburg
 2, Baltimore, Md., 4-9.
WISE, THOMAS, AND JOHN BARRYMORE:
 Chicago, Ill., Aug. 28—indefinite.
WOMAN, THE (David Belasco, mgr.): Bridge-
 port, Conn., Sept. 4, Springfield, Mass., 8, 9.
STOCK COMPANIES.
ACADEMY OF MUSIC (William Fox, mgr.):
 New York city Aug. 29—indefinite.
ALBEE (Edw. F. Albee, mgr.): Providence, R.
 I., Sept. 1-Sept. 8.
ALCAZAR (Belasco and Mayer, mrs.): San
 Francisco, Cal., Aug. 29—indefinite.
ALHAMBRA (Roche and Marvin, mrs.): Chi-
 cago, Ill., July 24—indefinite.
ARDEN, CAROL: Pueblo, Colo., July 1-Sept.
 10.
ASSOCIATE PLAYERS (Clinton Woodward,
 mgr.): New London, Conn., July 6—indefi-
 nite.
AUDITORIUM (William Stoermer, mgr.): Los
 Angeles, Cal., July 10—indefinite.
BAKER: Spokane, Wash., Sept. 3—indefinite.
BAKER, LEE: Minneapolis, Minn., Feb. 26—
 indefinite.
BELASCO AND STONE (Belasco and Stone,
 mrs.): Los Angeles, Calif.—indefinite.
BELGRADIE (J. E. Lewis, mgr.): Rome, N. Y.,
 July 10—indefinite.
BENNETT, J. MOY: Cobalt, Can.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.):
 Oakland, Cal.—indefinite.
BONSTEELLE, JESSIE: Detroit, Mich., July 17
 —indefinite.
BURBANK (Oliver Morosco, mgr.): Los An-
 geles, Calif.—indefinite.
CAPE (E. V. Phelan, mgr.): Peaks Island, Me.,
 June 24—indefinite.
CASINO: Holyoke, Mass., May 30-Sept. 4.
CLEVELAND PLAYERS: Cleveland, O., Aug.
 21—indefinite.
CODY, LEWIS J. (Cole and Dull, mrs.):
 Stamford, Conn., Aug. 28—indefinite.
COLLEGE: Chicago, Ill., Sept. 4—indefinite.
COLONIAL (Tully Marshall, mgr.): Cleveland,
 O., July 8—indefinite.
COLUMBIA PLAYERS (Frederick G. Berger,
 mrs.): Washington, D. C., April 17-Sept. 9.
CORON (John Craig, mgr.): Boston, Mass.,
 Sept. 1—indefinite.
CRESCENT: Brooklyn, N. Y., Sept. 2—indefi-
 nite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa.,
 Aug. 28—indefinite.
ELITCH GARDEN: Denver, Colo., June 11—
 indefinite.
FAIRVIEW PLAYERS (Harry A. March,
 mgr.): Dayton, O., May 28-Sept. 4.
FIGMAN, MAX (Harry L. Cort, mgr.): Port-
 land, Ore., 6-Sept. 2.
FORBES, GUS A. (Jacob Wilk, mgr.): Duluth,
 Minn., June 27-Sept. 2.
GLANER, VAUGHAN (W. B. Garyn, mgr.):
 Toronto, Can., Aug. 21-Sept. 2.
GREW (Wm. Grew, mgr.): Houston, Tex., June
 24—indefinite.
GOTHAM: Brooklyn, N. Y., Sept. 2—indefinite.
HALL, LOUIS LEON: Trenton, N. J., May 8—
 indefinite.
HARVEY (Harvey D. Orr, mgr.): Dubuque, Ia.,
 —indefinite.
HOLDEN (H. M. Holden, mgr.): Washington,
 D. C., Aug. 28—indefinite.
HUDSON: Union Hill, N. J., May 1—indefinite.
KEENE, LORRAINE, ASSOCIATE PLAYERS
 (Kerr Amusement Co., mrs.): Falls City,
 Neb., Aug. 14-Sept. 22.
KEITH (James E. Moore, mgr.): Portland, Me.,
 —indefinite.
KELLERD, JOHN E.: New York city Aug. 21
 —indefinite.
LAKEVIEW: Lowell, Mass.—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spok-
 e, Wash., Aug. 13—indefinite.
LINCOLN PARK (Harry D. King, mgr.): New
 Bedford, Mass., June 20—indefinite.
LONERGAN, LESTER: New Bedford, Mass.,
 Aug. 4—indefinite.
LITTLELLA, VAUGHAN (Bert Lytell, mgr.): Al-
 bany, N. Y.—indefinite.
MACK, WILLARD: Vancouver, B. C., July 8-
 Sept. 15.
MAJESTIC (N. Appell, mgr.): Utica, N. Y.,
 May 1—indefinite.
MARLOWE: Chicago, Ill., Aug. 28—indefinite.
MILLBROOK (Arthur Berthelet, mgr.): Ports-
 mouth, O., May 30—indefinite.
MORISON, LINDSAY: Boston, Mass., May 18—
 indefinite.
NORTH BROTHERS (Frank North, mgr.): Ok-
 lahoma City, Okla., Sept. 18—indefinite.
NORTH BROTHERS (Sport North, mgr.): To-
 peka, Kan., Sept. 4—indefinite.

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 Waterville, Kan., 28-30, Frankfort 31-Sept. 2.HIMMELIN ASSOCIATE PLAYERS (Ira E.
 Earle, mgr.): Jackson, Mich., 28-Sept. 10.HIMMELIN IMPERIAL (A. H. Graffill,
 mgr.): Wapakoneta, O., 28-Sept. 2, Lima

4-5.

KNICKERBOCKER (Murphy and Sherwood,
 Hill, Kan., 4-5.LEWIS (W. F. Lewis, mgr.): Aurora, Neb.,
 28-Sept. 2.MAHER, PHIL (Phil Maher, mgr.): Cape Vin-
 cent, N. Y., 28-Sept. 2, Alexandria Bay 4-5.MOREY (Le Comte and Fleisher, mrs.): Mont-
 cello, Ia., 28-Sept. 2.MURRAY-MACKAY: Warren, O., 28-Sept. 2,
 Beaver Falls, Pa., 4-5.

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NEFF AND PENNINGTON COMEDY: Corral-
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NESTELL'S ASSOCIATE PLAYERS: Ionia,
Mich., 28-Sept. 2.

NICKERSON BROTHERS: Sedalia, Mo., 27-
Sept. 2.

ST. CLAIRE, WINIFRED (Earl D. Sipe, mgr.):
Crawfordsville, Ind., 26-Sept. 2. Anderson 4-9.

CRESCENT THEATRE (Sohns and Davis, mgrs.):
Greenville, Tex., 28-31.

WRIGHT'S THEATRE (Hilliard Wright, mgr.):
Manchester, Ia., 28-Sept. 2.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent
Aborn, mgrs.): Newark, N. J., June 6—In-
definite.

ABORN COMIC OPERA (Milton and Sargent
Aborn, mgrs.): Palisades Park, N. J., June 12
—Indefinite.

ALLEN, HILLY (W. H. Harder, mgr.): Zanes-
ville, O., 28-Sept. 2. E. Liverpool 4-9.

ALMA, WHERE DO YOU LIVE? (Joseph M.
Weber, mgr.): Philadelphia, Pa., Sept. 4-9.

ARMSTRONG MUSICAL COMEDY (Edward
Armstrong, mgr.): Los Angeles, Cal., July 9
—Indefinite.

BERNARD, SAM (Moses Shubert, mgrs.): New
York city Aug. 21-Sept. 2.

BLACK PATTI (R. Voelkel, mgr.): Cincinnati,
O., 27-Sept. 2. Maysville, Ky., 4. Paris 2.
Winchester 6. Frankfort 7. Lexington 8.
Georgetown 9.

BRIAN, DONALD (Charles Frushman, mgr.):
New York city Aug. 28—Indefinite.

BRIGHT EYES (Joseph Gaites, mgr.): St. Paul,
Minn., 27-Sept. 2.

BUSTER BROWN (Buster Brown Amusement
Co., props.): Allentown, Pa., Sept. 4. Lehigh-
ton 6. Lansford 6. Danville 7. Bloomsburg 8.
Wilkes-Barre 9.

CAHILL, RICHARD (Frazee and Lederer,
mgr.): San Francisco, Cal., 28-Sept. 16.

CARLETON OPERA: Buffalo, N. Y., Aug. 7-
Sept. 2.

CAT AND THE FIDDLE (Edmund Manley,
mgr.): Sault Ste. Marie, Ont., 30. Cheboygan,
Mich., 31. Alpena Sept. 1. Saginaw 2. Flint 2.
Port Huron 4. Pontiac 5. Owosso 6. Lansing 7.
Jonesville 8. Adrian 9.

CENTRAL PARK OPERA (Lester Templeton,
mgr.): Albany, N. Y., May 27—Indefinite.

CLIFFORD, BILLY (Bob Le Roy, mgr.):
Peoria, Ill., 27-30. Springfield 31-Sept. 2.
Davenport, Ia., 3. Des Moines 4-6. Omaha,
Neb., 7. Sioux City, Ia., 8. St. 9. Sioux Falls,
S. D. 10.

COW AND THE MOON (Chas. A. Bellon, mgr.):
Marinette, Wis., 30. Rhinelander 31. Antigo
Sept. 1. Marshfield 2. Grand Rapids 3. Stevens
Point 4. Merrill 5. Beaver Dam 6. Neenah 7.
Sheboygan 8. Appleton 9. Green Bay 10.

CURTIS' MUSICAL COMEDY (Allen Curtis,
mgr.): Kansas City, Mo., July 16—Indefinite.

DILL, MAX (Max Dill, mgr.): San Francisco,
Cal., Sept. 3-23.

ELTINGE, JULIAN (A. H. Woods, mgr.): At-
lantic City, N. J., 28-Sept. 2.

FANTASMA (Edwin Warner, mgr.): Louisville,
Ky., 28-Sept. 2.

FIELDS, LEW (Lew Fields, mgr.): New York
city Aug. 7—Indefinite.

FLIRTING: PRINCESS (Mort H. Singer, mgr.):
Sioux City, Ia., 30. Omaha 31. St. Paul, Sept. 1.
Cheyenne, Wyo., 2. Denver, Colo., 3-9. Pueblo
10.

FLOWER OF THE RANCH: Victoria, B. C., 29.
30. Vancouver 31-Sept. 2. Seattle, Wash., 3-9,
Everett 10.

FOLIES BERGERE (H. B. Harris, mgr.): New
York city July 31—Indefinite.

FOLLIES OF 1911 (Florence Ziegfeld, mgr.):
New York city June 26-Sept. 2. Chicago, Ill.,
3—Indefinite.

GIRL I LOVE (Harry Askin, mgr.): Racine,
Wis., Sept. 3.

GIRL ON MY DREAMS (Joseph Gaites, mgr.):
New York city Aug. 7—Indefinite.

GODDESS OF LIBERTY (Mort H. Singer,
mgr.): Chicago, Ill., 15-Sept. 2.

GOLDEN GIRL: Aurora, Ill., Sept. 6.

HARTMAN, FERRIS (C. V. Karanagh, mgr.):
Denver, Colo., 27-Sept. 2. Cheyenne, Wyo., 3.
Laramie 4. Rock Springs 5.

HEART BREAKERS (Mort H. Singer, mgr.):
Jacksonville, Ill., 30. Hannibal, Mo., 31.
Quincy, Ill., Sept. 1. St. Joseph, Mo., 2. Kan-
sas City 3-9.

HERZ, RALPH (Tom G. Galles, mgr.): To-
ronto Can., 28-Sept. 2.

HITCHCOCK, RAYMOND (Cohan and Harris,
mgrs.): Boston, Mass., Sept. 2—Indefinite.

HOFFMAN, GERTRUDE (Gest and Comstock,
mgrs.): New York city Aug. 7-Sept. 9.

JACK AND THE BEANSTALK (J. C. William-
son, Ltd., mgr.): Christchurch, New Zealand,
28-Sept. 6. Oamaru 7. Dunedin 8-14. Invercar-
roll 15-16.

LAMBARDI GRAND OPERA: Oakland, Cal.,
Aug. 20-Sept. 30.

LAWKINS, JOHN (Tom Morrow, mgr.): Balti-
more, Md., 28-Sept. 2. Wilkes-Barre, Pa., 4-
6. Scranton 7-9.

LEWIS, DAVE (Rowland and Clifford, mgrs.):
Chicago, Ill., Sept. 3-9.

LIBERATI GRAND OPERA: Des Moines, Ia.,
27-Sept. 2.

LITTLE MISS FIX-IT (Messrs. Werba and
Luecher, mgrs.): Cincinnati, O., 8-16.

LOUISIANA LOU (Harry Askin, mgr.): Mil-
waukee, Wis., 27-Sept. 2. Chicago, Ill., 3—In-
definite.

MACDONALD, CHRISTIE (Werba and Lue-
cher, mgrs.): New York city Aug. 14-Sept. 9.

MADAME SHERRY (Co. A: Woods, Frases and
Lederer, mgrs.): Hamilton, Ont., 31. Port Hu-
uron, Mich., Sept. 1. South Bend, Ind., 2. Mil-
waukee, Wis., 3-9.

MADAME SHERRY (Co. B: Woods, Frases and
Lederer, mgrs.): Norfolk, Va., 4-6. Richmond
7-9.

MADAME SHERRY (Co. C: Woods, Frases and
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bury Park, N. J., 2. Atlantic City 4-9.

MADAME SHERRY (Co. D: Woods, Frases and
Lederer, mgrs.): Kingston, N. Y., 30. Pough-
keepsie 31. Danbury, Conn., Sept. 1. Saratoga,
N. Y., 2. Gloversville 4. Amsterdam 5. Oswego
6. Penn Yan 7. Corning 8. Cortland 9.

(Continued on page 26.)

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"SPECTATOR'S" COMMENTS

ATTENTION has often been called in reviews to the matter of plot construction. It is the framework on which the entire structure hangs, and if it be faulty in any degree the story must suffer. One of the most difficult things for the scenario writer or producer to do is to start his story right. As once pointed out in these comments, the first aim should be to introduce the characters in a way that will tell the spectators who they are and what they are there for, while at the same time advancing the story and establishing its interest in the minds of the spectators. If there be more than one thread to the story they should be connected early in the film in a logical way so that the spectators may not be obliged to carry two stories in their heads, wondering all the time what one of them has to do with the other. An example in point was noticed recently by *The Spectator*, and is in fact the inspiration for these few remarks. The story, an excellent one with a deep meaning at its foundation, concerned a Northern couple who had lost their only child and who made a tour of the Southwest, adopting a bright Indian boy, whom they took back North, where the climate brought on lung trouble and death. The picture started with scenes introducing the Indian boy and his father at their home and then switched suddenly to the bereaved Northern family. Obviously, if the start had been made with the Northern family, showing the beginning of the journey to the Southwest, the spectator's mind would have followed logically and the scenes at the home of the Indians would have come naturally. The two threads would have connected smoothly. Directors, editors, and scenario writers would do well in all cases to consider the probable operation of the minds of the spectators during all stages of the pictures. A great many mental shocks might thus be avoided.

Isn't there danger that some manufacturers are going too far in the lavish use of captions or subtitles? One film seen recently had every scene carefully prefaced with an explanatory subtitle that told just what to expect. Other films have long-winded captions that are entirely unnecessary when the action tells its own story. Subtitles have their uses and are often indispensable, but there is such a thing as overdoing it. If some purpose is to be gained by a subtitle, such as preparing the minds of the spectators for a lapse of time in the story, or to clear up a point in the story, the subtitle is undoubtedly required. But even then it should not tell too much. When one wants to read a story in print one goes to a book, magazine, or newspaper. But one goes to the picture show to see the story in pictures, and it is not only superfluous, it is often disconcerting to be told everything in reading matter captions. It has the same effect on the spectators' nerves that the chap in theatre has on the audience within his hearing, when he insists on telling in advance the things that are about to happen.

Epes W. Sargent tells of a case of picture murder by the piano player that beats the one related on this page recently. He writes: "A minister who writes scenarios and lives in East Orange (no connection between the two), says he saw *The Death of Edward III*, the other night, and when the favorite takes a sneak the jolly little piano comedian played 'Any Little Girl That's a Nice Little Girl.' Deponent further averred that the said pianist got hissed by some of the people who could appreciate

the picture if he couldn't." Instances as bad, or worse, could be cited indefinitely, no doubt. The evil is one that should be corrected in the interest of motion picture repute.

The *Spectator* once pointed out a way by which managers, operators and motion picture piano players could be forced to take their business seriously and give the pictures a chance. The remedy is simple and logical and would probably be as legal as it is justifiable. Let each manufacturer or group of manufacturers require all users of their films to exhibit them in a satisfactory manner, on penalty of having their supply cut off. The right to exact this condition is self-evident. Any person or company that has acquired a reputation has a right to preserve that reputation and to guard against others willfully doing damage to it. Contracts looking to the preservation of the owners' or makers' good names are not infrequent. They are well known in the theatrical business, many play leases requiring satisfactory production with competent players as one of the leasing conditions. Perhaps no manufacturer has yet felt strong enough in the public demand for his films to take some such a step as is here suggested, fearing perhaps a loss of trade through those managers who might require disciplining. Let the manufacturers have no such fear. The public applause they would earn by drastic action would outweigh any possible defection, and public applause spells public demand.

Mr. Sargent, referred to above, is now running a series of articles on scenario construction in a motion picture journal that should be of great value to persons desiring to learn more of the technical details of preparing a scenario for submission to the film makers. True, Mr. Sargent does not pretend to supply brains for the writers or to guarantee that his rules or hints will result in successful stories. The best he or anybody else can do is to point out a form in which the story may be transcribed. The story itself must germinate in the author's head, and if it is a really big idea, as *The Spectator* has often claimed, the manner in which it is written out is of minor consequence—usually the briefer the better. Nevertheless, good technique has its advantages, more particularly for those authors capable of working out their stories in practical detail. *The Spectator* understands that Mr. Sargent's series of articles will appear later in book form, which it is to be hoped is true.

One point made by Mr. Sargent that *The Spectator* would like to see modified is his advice against writing serial stories—that is, stories each distinct in itself but featuring one or more central characters. It may be, as Mr. Sargent avers, that American film companies are not now seeking stories of this kind, but that is scarcely an argument that they would not take them if good ones came to hand. Indeed, experience shows that such films when produced have resulted almost invariably in popular hits. Let us recall a few of them, beginning with the Mr. and Mrs. Jones stories of the Biograph which practically made the reputations of two popular players, or at least gave them names by which they were long known by public spectators. Witness also the Betty, Captain Barnacle, and Davy Jones stories of the Vitagraph, the Muggy and Priscilla stories of the Biograph, the Bertie series of the Kalem Company, the Hank and Lank comedies of the Essanay, the Rumpus stories of the Edison Company, and the Mutt and Jeff series of the Nestor. The strong point about this class of stories in general is the fact that several of them have been distinctly inferior in quality and if issued under individual titles would have attracted no favorable attention, but being included in a series they were welcomed and will continue to be remembered with pleasure long after far better stories are forgotten.

There is a certain psychology about the public attitude toward serial stories of the classes named above that accounts for the ease with which they gain popularity. The public likes to recognize old friends, as is abundantly proven in their affection for various picture play favorites and in the case of stage stock companies, their enthusiastic regard for the actors and actresses with whom they have become familiar. The same tendency applies to the recognition of familiar characters in serial picture plays, in precisely the same manner that it operates in the matter of serial cartoons in the daily newspapers. Take any cartoon series that can be named, if it had been abandoned after the first set of pictures, it would have been forgotten, no matter how witty it might have been. It is the repetition of the characters that impresses them on the public mind and finally wins lasting popularity. Newspaper cartoon stories, after all, are only a crude form of printed motion pictures.

The news story that Beulah Binford, the notorious girl now receiving yellow newspaper glorification in connection with the Bentle murder case in Virginia, has been engaged by a Washington, D. C., motion picture company to pose for the films, is pure fake, of course. There is no Washington film manufacturing company in existence, so far as anybody knows, and there is no other film company, low grade as some of them are, that would for



THOMAS SANTSCHI

With one of the Selig (Western) Companies

a moment entertain the idea of exploiting this shameless young creature. That sort of thing can safely be left to a certain section of the vaudeville stage and to the yellow newspapers. The wonder is that the *Washington Star* should have been taken in by such a cheap yarn. The long-faced seriousness with which the *Star* congratulates the good people of Washington, that by the prompt veto of the authorities the city "will be spared the demoralizing effect of such an exhibition," and the hope it expresses that the example "will be followed in other cities," so that "these contemptibly impudent picture nims," that never existed and never will, may be kept out of circulation, is either mendacity or idiotic ignorance, unworthy of a reputable newspaper. This may refer also to other papers like the *Pittsburgh Dispatch* and the *Cleveland Plain Dealer* in which editorials appeared, accepting the fake as true.

THE SPECTATOR.

STUDIO GOSSIP.

Among the Selig players, under direction of J. A. Golden, now operating around Colorado Springs, where beautiful and striking scenery is being utilized, are Myrtle Stedman, leading lady; Tom J. Corrigan, leading man; Tom Mix, Olive Stock, Otis B. Thayer, James Hook, Will Duncan, and Edward Kull.

Frederick Santley, whose portrait is published in this issue of *THE MIRROR*, is the young comedian who plays the Bertie parts for the Kalem Eastern company. *THE MIRROR* has praised him frequently for his fine work, especially his ability to get into his part completely and to appear to be the real character he is representing, without exhibiting consciousness that he is being photographed.

Thomas Santschi, the Selig Western player selected for portrait honors this week, is a versatile and conscientious actor whose excellent work has aided much in giving the Selig productions their present great popularity.

Viola Barry, the beautiful and talented ingenue of the Selig Western company on the Yosemite Valley trip, is the daughter of the Mayor of Berkley, Cal.

CHANGE OF KINEMACOLOR PROGRAMME.

This week the Kinemacolor Company are exhibiting a new series of pictures in their natural colors at the Herald Square Theatre. The added entertainment consists of two pictures. The first is entitled *Floral Friends*, and shows the power of this process to produce the delicate and vivid tints of flowers. The second picture is *The Royal Horse Show at Richmond*. These views were taken during the forty days' Coronation ceremonies at Deer Park. A number of prominent Americans appear in the picture. The film will be reviewed in these columns later.

MONOPOL CO. ACQUIRES RIVAL DANTE

The trade controversy between the two interests claiming rights to Dante's *Inferno*, one the Milano production of five reels and the other the Helios of two or three reels, has been ended by the Monopol people, controlling the Milano rights, buying the Helios people out. The Monopol will market both makes.



FREDERIC SANTLEY

With Kalem Stock Company

LETTERS AND QUESTIONS.

Answered by "The Spectator."

In THE MIRROR of Aug. 2 there was printed in this column the following reply to a letter:

A. S. Gibson, Binghamton, N. Y., will probably realize after reading these columns a while longer that Biograph questions are taboo. Other questions refer to films of which the makers' names are not given. The labor of answering these inquiries is such that readers are requested to name the manufacturer in each instance if possible. [Then followed a quotation from the letter in warm praise of THE MIRROR.]

It doesn't look very serious, does it? And yet see what a hornet's nest was stirred up. This is the way A. S. Gibson comes back:

Thank you for answering my recent letter. Really I didn't think the questions were difficult to answer, or I should never have bothered you. And of course you are the most overworked person in the town, and then again your time is so valuable. It was my misfortune not to be one of the lucky ones, for I notice that about one person out of ten gets a civil reply in your columns. Perhaps I didn't praise THE MIRROR enough, but I thought that I handed you enough slush. The films which I referred to were not over two weeks old and were produced by such well-known companies that you would quickly have recognized them had you been at all on your job. I know very well that questions concerning Biograph players are not answered, but I also know that you have answered questions regarding players who have left the company, as was the case with the actor I referred to. The time was not so very long ago when you were glad to answer any questions, and one had but to mention a single character in a film, and you would hand out the whole review of it. Now I suppose that there are so many inquiries that you answer the easy ones, and those from the ladies, and the rest can go to grass. And don't forget the sarcasm, old boy, for your columns would be dead without it. However, I guess there is no danger of that, for it seems to be your greatest delight to show somebody up, even though you have to lose lots of good sleep in racking your brains (?) for a funny reply. Never mind, Mr. Cricket, I will refer my questions to the *Motion Picture Story Magazine*. And, by the way, they have started a question department that will make yours look mighty cheap in a couple of months. I guess I have wasted enough time and stationery on you, so, ta-ta, old crab. (Signed) A. S. GIBSON.

There is obviously no defense to this trouncing. The Spectator unquestionably deserves it, and meekly accepts it. He was unpardonably rude, and that, too, to a lady. Most humbly he apologizes. But why in blazes didn't she indicate in her first letter that she wasn't a man? How is an "old crab," with no powers of second sight, to know that he is addressing a lady, when she signs herself like an ordinary male person? A word, however, on the charge of being sarcastic, since the accusation has been made before. Sarcasm is defined as "a biting taunt," "a bitter, cutting expression uttered with scorn or contempt," "in rhetoric, bitter irony." Is The Spectator alone guilty of all this and so often, or have some readers confused the meaning of the word with that of irony or mere badinage? If the former, he hopes that if and when he shall offend again he may be slapped back with all the delightful ginger of the above correspondent. A year's subscription to THE MIRROR to ten cents that she has black eyes or—red hair. Also another word on the reference to a magazine that has wisely taken up THE MIRROR's policy of answering questions regarding players. Frankly, THE MIRROR is pleased and flattered at the imitation, although this sort of thing has happened so frequently—other papers following THE MIRROR's lead—that it is getting to be an old story.

"Admirer," of Greenville, Miss., likes the "Biograph Priscilla very much"; "also the dark haired little girl in Their Mother's Scarf." She thinks "it is a pity we can't know Biograph names." Answers: King Boggott played the sweetheart in The Call of the Song (Imp.); William A. Carroll was Crazy Joe in Bessie's Ride (Melles). Helen Costello played in Captain Barnacle's Baby (Vita.).

Pearl White writes to correct THE MIRROR, which had stated that she worked in Pathe films before going with

Lubin. The reverse is the truth. After leaving Powers she worked for Lubin and is now with the Pathé American company, where she expects to remain. Miss White is an accomplished and very attractive actress, and THE MIRROR hopes to be able to give her frequent praise in its reviews of films.

V. D., of San Francisco, criticises careless "lack of attention" in detail of picture plays, by which "often disillusion is created in very fine films." She writes:

I have in mind a recent film, An Indian's Appreciation (Lubin), in which the uncle of the heroine, when he starts away in the stage to meet his niece at the railroad station, is disclosed as clean shaven. It is evidently a longer ride than the spectator imagines, for when Mr. Uncle appears at the railroad station he is seen to be possessed of a gorgeous and altogether dazzling mustache. But more wonders happen. He and his niece enter the stage and are driven to uncle's home. Judging from the effect of the previous ride, one might expect the gentleman to have grown a full beard by the time he alights. But, no. Uncle evidently carries a safety razor, and the result is that we see him again clean shaven. Of course, I understand that, through some exigency of the occasion, it was necessary to use another actor for the few moments at the railroad station, but why couldn't the ingenious director have chosen a mustacheless nummer for the purpose, and preserved the hirsute values? In An Unfinished Letter (Edison), the leading man is shown at a desk writing the letter upon which the action of the play depends. A moment later the process of writing is shown on a larger scale, just the hand holding the pen being exhibited, and the letter is constructed while the spectator watches. Now this hand holds the pen between the thumb and first finger, while the character, while seated at the desk, is shown with the pen between the first and second fingers. I presume the chirography of the actor would not have been so pleasing to the eye as that of the real penman, but here again the director might have seen that there was uniformity in the manner of holding the pen by the two.

I do not think this is hypercriticism, that details such as these are too minute to claim the attention of the moving picture director. Do you?

No, this is not hypercriticism, although MIRROR reviewers frequently pass over such instances to avoid the charge of being hypercritical. But spectators do not pass them over, as is proven by this letter from V. D.

E. Smith, Denver, Colo., names film favorites as follows:

First the actresses. There is Florence Lawrence, Mary Pickford, Edith Storey, Gene Gauntier, Nora Talmage, and, to cap the climax, Lottie Briscoe. Now for the boys: Curtis Cookney is good; so is Tom Mix, also Maurice Costello, and Leo Delaney.

For the purpose of "keeping the cobwebs from gathering," this writer follows with a list of questions that surely ought to do the business. Edith Storey is with Vitagraph. The ranch foreman in Cupid in Chaps (American) was Warren Kerrigan. The Nestor Company does not announce the names of the players appearing as Mutt and Jeff. The orphan in The Orphan (Reliance) was Gertrude Robinson. The girl in The Broncho Buster (Solanx) was Vinnie Burns. Information as to how long Dorothy Phillips has been with Essanay is not at hand. Lottie Briscoe started with Essanay more than a year ago. Edith Storey was with Melies for about a year; Florence Turner with Vitagraph nearly five years; Gene Gauntier with Kalem three years; Florence Lawrence with Lubin nearly a year.

Here is a letter from Indianapolis so good that it deserves printing in full:

Some time ago I wrote asking you the name of the leading man in Powers's A Concert Hall Romance, and you replied that he had left the company. Now I am afraid you are mistaken, for I have since seen him tripping through various roles in his imitable, lady-like manner. I was just recently held spellbound by his perpetration of the role of the American Captain in The Last Rose (Powers). Now, dear Specky, if I had asked about some handsome leading woman you would have taken pains to look her up, for we all know you are "a fly speck." Please do not keep me in suspense, for I fairly pant for knowledge of the most ethereal being that ever wore male trousers. Please tell me his name and where he can be reached, not by male, but by female.—MAGNESIA MAY DEW.

Nevertheless, the divine creature referred to is no longer with the Powers Company. She (beg pardon) has not been with it for some time. The films seen by Magnesia May Dew are old films, produced before the sad departure.

Miss Wilson, of Philadelphia, begs for a picture of Mary Pickford, whom she greatly admires. If "little Mary" will send her photo to THE MIRROR it will be printed. And, yes, this goes for Owen Moore, too. Come, let's be neighborly. ♦♦♦

REX ENTERPRISE CONTINUES.

A decided branching out along new lines for an American company is reported by the Rex manufacturers. In connection with their London office, whose opening was announced last week, the intention is to establish twelve foreign offices, all of which will be centralized at London. These offices will be situated at Berlin, Paris, Vienna, Copenhagen, Moscow and Odessa for Russia, Madrid, and Rome. There will also be a Scandinavian office, and one in Brazil is under consideration.

The exceptional feature of these offices, however, is that each one will own and operate a camera of its own, thus enabling this company to produce films of notable events that may occur in any section of the world. Each office is in charge of experienced picture men and camera men, when necessary, will be thoroughly taught the use of these cameras. The man who has put this idea into operation is Mr. Joe Engel, who is proving himself a very live and ingenious manager for this company. The last of September a second release will be put out and a new company will be sent to California for operation in that section.

A PANIC BUT NO FIRE.

A panic caused by a cry of fire in a motion picture show in Canonsburg, Pa., caused the death of twenty-six persons in the crush to get out. There was no fire. The building was evidently totally unfitness for the safe handling of a crowd. The hall was on the second floor, reached only by a narrow stairway and hall, with a turn. The crowd waiting to get in was overwhelmed by the crowd trying to get out. How many other halls in the country are similarly defective?

KALEM ANNOUNCEMENTS.

The Kalem Company's production of Samuel Lover's story, "Rory O'More," is announced for release Sept. 4. Every scene was made in Ireland with backgrounds closely approximating the original that the author had in mind. When Two Hearts Are Won, the Sidney Drew production, will be released Sept. 6.

ESSANAY FOUR PER WEEK.

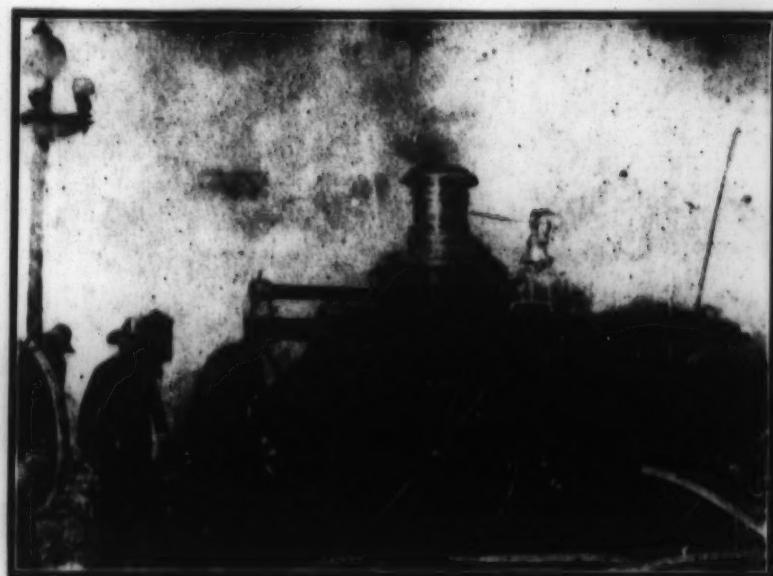
Essanay four reels per week commences week of Sept. 4, the new release day being Thursday. Following is a list of the Essanay releases for that week: Tuesday, Sept. 5, The Diamond Gang; Thursday, Sept. 7, The Dark Romance of a Tobacco Can and Never Believe in Signs; Friday, Sept. 8, The Wrong Glove; Saturday, Sept. 9, Broncho Bill's Last Spree.

LUBIN FOUR PER WEEK.

The Lubin four releases per week start the first week in September, the added day being Wednesday. Lubin release days will now be every Monday, Wednesday, Thursday, and Saturday.

TO MAKE FILMS IN ST. LOUIS.

A new independent film manufacturing company, known as the St. Louis Motion Picture Company, manufacturing the "Shamrock" film, has been launched in St. Louis. G. P. Hamilton has sole charge of the factory and studio.



SCENES FROM THE SENSATIONAL SELIG FILM, "THRO' FIRE AND SMOKE"

Reviews of Licensed Films

Saved from the Snow (Selig, Aug. 21).—The chief value of this film is the completely convincing effect of a person exhausted in a wild state of snow. The victim is a frontiersman's wife who has gone for a doctor for her injured husband. She loses her way and is buried in the snow. She is rescued by a former suitor, a trapper on his way back to the settlement. The two rivals had been pals before the girl crossed their path and had fought it out with fists while she looked on. After the rescue of the wife they again become friends—all of which is not much of a story, although it has its charm strongly aided by the scenic backgrounds.

The Runaway Leopard (Pathé, Aug. 21).—This comic is very funny—"a scream" as the vaudeville writers would put it. The leopard is a tame one and is sent to the heir of a dead showman's estate. It gets away and roams through several scenes, playfully romping about and scaring the wits out of scores of people in a realistic way that brings roars of laughter.

Chrysanthemums (Pathé, Aug. 21).—This film, beautifully colored, illustrates the culture and exhibition of chrysanthemums in a variety of colors.

A Second honeymoon (Vitagraph, Aug. 19).—This is a clever and pleasing humorous story by Captain Cawcaw, and it is done with the natural force peculiar to the Vitagraph players. The result is a charming comedy except in one scene where the business of the divorced couple, assigned to the same room, and each throwing the other's belongings out of the door was carried too far. If neither knew the other's identity they would not have acted the way indicated, and if they did know the fact was not shown. They quarreled on their honeymoon, separated and were divorced. A man and his wife invited them separately to stop over night, not knowing of the divorce, and they were assigned, of course, to the same room. Reconciliation and a second marriage fixed matters. Mr. Costello as the young husband and Lillian Walker as the wife were excellent, as were also Van Dyke Brooke and Anne Schaefer as the older couple.

"Papa's" Gun (Essanay, Aug. 19).—When two pals love the same girl they are apt to fall out and be pals no longer. In this story one pal had committed highway robbery to get money to pay the unnecessarily hard-hearted doctor to visit the other pal. The sick man swore eternal gratitude, but when the other one was loved by the girl the rejected suitor wrote anonymously to the sheriff about the highway robbery business. This led to arrest and prison for the hero, while the schemer married the girl. In time the convict, thirsting for revenge, was free and, armed with a gun, prepared to kill his enemy. He saw him through the window kissing his wife and child, and the sight of the happiness within softened his heart and he went away. Mr. Anderson is not at his best in the heart-throb, pathetic business. The man who played the other pal was excellent all through.

Life on the Border (Selig, Aug. 22).—The results of detail in this film make it gripingly interesting without plot or plot like this movie. It is a chapter from early border life. The husband is in the woods cutting trees when the Indians in pursuit of a bear come to his cabin, help themselves to food and drink and set the building on fire. The settler's wife is in the rude barn where her little girl has playfully locked her. The child hides, and is not found by the Indians, and the wife also escapes discovery, but the savages set the barn also on fire and then go on in pursuit of the bear. The husband sees the Indians and the flames, and reaches home in time to rescue his wife, although his lingering at times in front of the camera threatened to make him late.

Gossiping Yapville (Essanay, Aug. 22).—This farcical burlesque on the mischief-making gossips of a country town is full of wit, and is presented with the Essanay's usual snap. The first old gossip starts the story that the deacon stopped his wife. As the yarn is repeated it grows until they have it that the old man murdered his wife. The constable goes to arrest the monster, and finds him gently caressing his supposed victim. The first old gossip is then dumped into the river, although it could seem that the rest of the pack deserved to follow.

Summer Babies (Essanay, Aug. 22).—The Essanay Company figured with foresight and wisdom when it assumed that this picture would prove a feature. There is no story to it, but it is absorbingly interesting and is freely applauded, besides teaching in a most effective way something of the scientific hygienic way of guarding tender babies from untimely death. The nurses of Chicago who go out for the Board of Health to teach proper care of infants and to render helpful aid when occasion offers, are seen at work in the tenement and in the roof tent hospital. Valuable hints on baby care are illustrated by example. The collection of smiling, laughing, crying, kicking youngsters near the end of the film is delightful, and the little chap who smiles into the camera at the final is a dream.

Through the Window (Pathé, Aug. 23).—The final scenes of this picture are admirably handled for good dramatic effect. They are, in fact, the excuse for the story, which up to that point is not distinguished for originality. The banished daughter, who ran away to marry and became a widow with a baby, returns home with her mother and watches through the window while the baby's grandmother tries to win her grouchy husband to permit his daughter's return. The shadows of the man, woman and baby are seen on the window curtain. Of course the baby wins. Previous scenes showing the banishing process and the old man's violent anger are a bit too strenuous in parts, especially as to the father.

Don Ramon's Daughter (Kalem, Aug. 23).—A powerful dramatic situation is well worked up to and as well handled in this fine picture, made in and around an old mission of Southern California. Don Ramon's daughter married against his will. The young husband died, and the wife also near death left their girl baby at the mission, and died without revealing her identity. The baby was adopted by a wealthy family, and raised as their daughter. Now comes Don Ramon again into the story. He arrives as a guest, and when he sees his grandchild her resemblance to his banished daughter affects him like a spirit from the grave. The girl's identity is established, and her grandfather would gladly take her to his heart, but she spurns him for the wrong done her mother. At this point the scenario writer ran out of ingenuity and solved the riddle by the cheap and easy method of having Don Ramon save the girl from Indians, receiving his death wound in the

fight. The cast of the play was given at the commencement of the film, when it would require committing to memory to be of any value. At the end it would have been quite acceptable.

The House of Klemency (Biograph, Aug. 24).—This is a clever little story, though not great one. Its chief claims to novelty being that genuine scenes of a tobacco plantation are presented, and that the action centres about an attempt of the "night riders" to bring the hero of the story into the organization. Otherwise the theme is hackneyed. The planter adopted an orphan girl, and fell in love with her. His partner also became smitten, and she seemed to favor him. Her guardian, thinking himself too old for so young a girl, was about to give her up in the other's favor, when the affair between the "night riders" took place, and the younger man proved a coward, thus forfeiting the girl's regard. The "night riders" are handled very gingerly in the story, their murderous assault on the tobacco house being represented as contrary to their leader's orders. The little actress who played the orphan girl, although clever and pretty, seemed too conscious of the fact, and her playfulness lacked spontaneous innocence.

A Spanish Love Song (Melles, Aug. 24).—Somehow the poetry suggested by the title is not well conveyed, but the film is nevertheless quite interesting, being a melodrama with some effective scenes that win applause. The son and daughter of Spanish fathers are destined for each other, but she loves another and he apparently loves nobody. He is sent to a ranch in Mexico to become a man and rescue a Mexican singing girl from a scoundrel who would kiss her, all in the well known way. She returns the favor by rescuing him when the Mexican, with a pal, has waylaid him, this scene being well managed. Then he goes back home to marry, but his fiancee has run away with the other lover and our hero is free to welcome the Mexican girl when she wanders into his neighborhood singing on the streets. She had followed him, it appears.

The Diving Girl (Biograph, Aug. 24).—In connection with some exceptional diving feats by a graceful and capable young actress, there is a pleasing little comedy running through this film. An uncle takes his niece to the seashore, where she makes a great hit with the boys as a diving Venus. Uncle locks her in her room, but brother lets her out. Uncle enjoys the feats of remarkable lady diver, until he realises who it is. Then he decides home is the safest place for the young lady.

\$500 Reward (Biograph, Aug. 21).—A rarely good burlesque is ingeniously worked out upon this film. A man robbed of a necklace offers a reward of \$500 for discovery of the thief. Two wise and pretentious detectives succeed in capturing the real detective, who was about to capture the thief and also attempt to implicate the man from whom the necklace was stolen. An ordinary officer brings in the real culprit, and receives the reward.

Rebellious Blossom (Lubin, Aug. 21).—Here is as rich a little comedy as one would care to see. There is a strain of delightful humor running throughout, made doubly pointed and amusing by the detailed care taken in the development of the smallest incidents. Florence Lawrence is as charming as ever in the part of the girl, while Arthur Johnson repeats his success of the Professor's ward. When the young daughter at boarding school is threatened by her mother, urged on by her, the mother, will marry, the daughter immediately comes home to put a stop to such a proceeding, but at length it ends just as it should. Her jealousy played upon by the nephew of the girl's regard, thus forfeiting the girl's regard. The "night riders" are handled very gingerly in the story, their murderous assault on the tobacco house being represented as contrary to their leader's orders. The little actress who played the orphan girl, although clever and pretty, seemed too conscious of the fact, and her playfulness lacked spontaneous innocence.

How Betty Won the School (Vitagraph, Aug. 22).—The Vitagraph company herein gives us another delightfully conceived boarding school comedy. Betty is a stanch Western girl with only one fear, worms. Accordingly when she appears at the seminary and is initiated into a secret society she appears to be a coward, for she imagines the cold boiled macaroni sprinkled over her by the girls to be worms. Snubbed by her schoolmates, she is in the act of packing her trunk when she sees a burglar attempting entrance to the house. Then it is she gets out the larva she had brought with her and proves herself a heroine by capturing the burglar, who has interrupted a fudge party and completely terrorised the girls.

The Venom of the Poppy (Edison, Aug. 22).—Roy Norton's dramatic short story is aptly and convincingly put into picture, acted and set with the Edison usual care for detail. The sister of a young customs inspector discovers a smuggler's cave. She is captured and brought before their leader, who, to her consternation, proves to be her lover. She seeks advice from an old priest, in doubt whether or not to expose her lover and thus aid her brother. The Inspector of customs arrives, suspects the young man has not been doing his duty in detecting the smugglers and discharges him. He consents to the disgrace rather than arrest the man his sister loves. Later our hero, whose character is in question, reclaims the smuggler in the eyes of the head Inspector by being the hero of a shipwreck. He is freed and all is happy.

It is presumed the short story has a way of explaining the sentimental moves of the United States Government officers, but in picture one wondered how they would account to Uncle Sam.

The Question Mark (Edison, Aug. 22).

—Novel and full of wit this is a capital farce with sets everybody by the ears. He had seen a hypnotist play the old trick of making his subject pass his finger over the bottom of a plate that had been previously blackened with soot. The subject, not knowing his finger is black, passes it over his cheek in imitation of the motions of the hypnotist, transferring the blackness to the cheek. Jimmy played the trick on the leeman and on his father, making them put question marks on their cheeks. Father kissed mamma and transferred a duplicate to her cheek, and the leeman did the same for the homosapien. The complications that followed were well worked out and logically funny. William was the father, Laura Sawyer the mother, Edward O'Connor the leeman, and Matt Tener the maid.

The Professor in the New Hat (Edison, Aug. 22).—It is a pure delight to see the convincing eccentric character work of William West as the absent-minded professor in this little farce. He dips his radishes into everything but the salt while he pores over his reading matter, and hence it is no surprise when he thinks his daughter's new hat just home from the store, is a bunch of flowers and carries it to a tub in the back yard, where he proceeds to pump water on it. To make it up with his daughter he consents to let her have her chosen young man, although the full significance of this point was not realized in the production. Miss Fuller was, as usual, charming as the daughter.

Santa Claus (Selig, Aug. 24).

—These views show this city in holiday attire during some fair not mentioned in the titles. A pleasure beach, a parade and views around a rocky shore are exhibited.

The Gray Wolves (Selig, Aug. 24).—This picture has not much to do with a plot, but seems to be more in the form of a simile, that if a man can fight actual wolves, he can return to civilization and fight human wolves, who are trying to ruin him. After his marriage his rival

is killed.

KESSANAY
FOUR REELS EVERY WEEK
TUESDAY
FRIDAY
THURSDAY
SATURDAY
Get Every One of Them

BIOGRAPH FILMS

Trade Mark.

Trade Mark.



RELEASED AUGUST 31, 1911

The Baron

Two waiters, vain of their personal appearance, have their photographs taken by an itinerant photographer. The boss catches them and "Fire!" is the result. One of them bits upon a scheme to get easy money by posing as a baron. Things are coming his way, when he is met by his erstwhile friend, who gives the snap away. However, he would have succeeded in marrying an heiress, but for a mix-up at the license bureau, giving him a dog's license instead of a marriage license.

Approximate length, 587 feet.

RELEASED AUGUST 28, 1911

Swords and Hearts

A Story of the War Time in Old Virginia

As Hugh Frazier, son of a wealthy tobacco planter, leaves to join his company in the Confederate Army, he becomes engaged to Irene Lambert, a beautiful but cold and calculating girl, who promises her hand when he returns victorious. Unknown to Hugh, Jennie Baker, a little girl of the "poor white class," has fallen passionately in love with him. Her father is one of those who hate the "aristocrats," asking an existence selling berries, etc., from their little garden. Hugh, making a flying visit to Irene, is suddenly saved from capture by Jennie's devotion to him, taking his horse and donning his hat and coat, by which she leads his pursuers astray. That night Jennie's father is killed leading an attack by bushwhackers upon the Frazier mansion in an attempt to secure the family wealth, but old Ben, the negro servant, anticipates their designs by taking the family strong box and burying it. The bushwhackers, however, burn the old mansion to the ground, Hugh's father perishing in the ruins. Hence when Hugh returns he finds himself homeless. Irene has turned her attentions upon a Union officer, but Jennie is still faithful. Hugh now sees her worth, and old Ben appears with the strong box, which has remained hidden since the night of the attack.

Approximate length, 1,000 feet.



The Villain Foiled

An unsuccessful suitor gets his rival drunk so as to win the girl from him. The intended victim's friends, however, thwart the villain's plans by making it appear that the girl's sweetheart had attempted suicide because of her coldness. This so impresses the girl that she consents to an immediate marriage to the young man by the minister they have called in.

Approximate length, 411 feet.

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If It's NESTOR It's Good

Wednesday, Aug. 30, 1911

The Parson and the Bully

Every Inch a Feature

Wednesday, Sept. 6, 1911

The Flower of the Tribe

Cowboy-Indian Foto-Gem

TWO WORTH WHILE NESTORS A WEEK

DAVID HORSLEY, 147 Fourth Avenue, New York

Attempts to ruin him in the wheat market, and nearly succeeds. His physician suggests a hunting trip to settle his nerves. Here he is pursued by a pack of wolves, two of which jump through the window of the cabin. One flees, and he kills the other in a struggle. The occurrence seems to suggest that he can go home and win out against his rival in the stock market, which he does. The production is well put on, and the chase of the wolves, of course, adds novelty. The fight between the wolf and the man is shown in perfect good taste, though, of course, such situations do not arouse the best in man and might be repulsion to some. The character exposition in the first few scenes is not well defined—one must guess who is who, though their names are indicated.

Boss of the Forest (Lubin, Aug. 24).—This story is well conceived and is entertaining. At a picnic held fifteen years ago to which the father and mother with their little girl came in their automobile—fifteen years ago in modern automobile—the little girl strayed away and was found by a Mexican. He adopted her. Fifteen years later a young survivor who knew the family, met the girl in the forest and fell in love with her. The title announces that Garcia's wife is jealous, but her actions proved the reverse. She showed the necklace with the mother's picture to the young man, and he, knowing the story, wired to her parents. Garcia stole the girl, but she was later captured by the young man, and in the struggle that followed she killed Garcia. The murder, however, did not deeply affect her. The story then

seemed quite in a hurry to close. One wondered what became of Garcia's wife. The parents arrived and after a hurried and rather unaffected scene quickly retired that the lovers might hug for the camera.

The Little Cripple (Kalem, Aug. 25).—This film is primarily intended to illustrate the Home for crippled Children, which it does in a series of excellent scenes, in which a child of poor parents, Muriel (scarcely an appropriate name for the environment), is supposed to be an inmate of the institution. Very sensibly there is little or no story to clog the purpose of the picture, which is a great relief. Usually a cheap melodramatic story is written around a picture of this class, detracting from the real interest and degrading the entire subject. Muriel's parents are poor and unable to have her affliction cured. A charity officer induces them to apply for her admission to the hospital maintained for the purpose. The child is received, treated and cured, and the father, heartened by the aid, seeks work and finds it. A happy home is the result.

My Old Dutch (Vitagraph, Aug. 25).—The altogether compelling art with which Van Dyke Brooke and Mary Maurice present the characters of the lovable old couple, Mr. and Mrs. Hawkins, in this story, suggested by Albert Chevalier's famous song, is worthy of the highest praise. It is in the little niceties of the delineations that the story, old as the hills, is made new and real. The old couple help their poor young lodger and nurse him through sick-

LUBIN FILMS

THE EASTERNER'S SACRIFICE

RELEASED SATURDAY, SEPTEMBER 2.

About a girl's love for a wayward brother and a man's devotion to a loyal, noble-hearted woman. A love tale of absorbing interest. Length about 1,000 feet.

A GAY TIME IN WASHINGTON

RELEASED MONDAY, SEPTEMBER 4.

Mrs. Clayton is delighted. Her George is to dine with President Taft. George goes off in high glee and he and his pal proceed to "do" Washington as it should be "done." But Taft isn't in Washington and Mrs. C. finds it out—"duped"! Oh, George, wait till you get home. It's rich. Length about 1,000 feet.

RELEASED WEDNESDAY, SEPTEMBER 6. SPLIT REEL.

A QUESTION OF MODESTY

Mrs. Mari is perfectly willing that the family doctor should "dope" her up to his heart's content. But when it comes to setting a nether limb "no, no, modesty forbids." And thus the charming Dr. Jane Joyce gets in the good graces of her future mother-in-law. It's exasperatingly funny. Length about 600 feet.

"PARDON ME"

About a polite old gentleman who gets himself into all kinds of scrapes through his clumsiness. But he is a perfect gentleman and after each offense "begs pardon" most effusively. Finally he gets mixed up with a policeman who refuses to pardon him and says "we find him behind bars crying out 'pardon me.' It's a sidesplitter. Length about 400 feet.

THE STORY OF ROSIE'S ROSE

RELEASED THURSDAY, SEPTEMBER 7.

About a coquette who takes her little game too far, with disastrous results. A thrilling romance, replete with stirring scenes, including a fight at sea, the capsizing of a boat and a rescue from drowning. Length about 1,000 feet.

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WESTERN PICTURES

SEPTEMBER 7

THE HOBO COWBOY

"HAPPY" LARRY, a tramp, fell sick and was taken in by Bill Smith and nursed back to health by the latter's little daughter. He becomes a cowboy with such great popularity that he is elected Sheriff. When Bill Smith later commits a crime, "Happy," moved by the girl's supplications, allows him to escape. But his conscience troubles him and he, too, goes away, resolving to remain—a hobo.

LENGTH, 1,000 FEET

SEPTEMBER 14

A SHATTERED DREAM

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dier and carrying it secretly to the spy in the British encampment. The spy escapes, but the boy, left behind, is shot. One would have had more sympathy with the boy throughout and the climax and conclusion would have been stronger had there been some imperative reason why he should yield to the temptation of taking the money. And, anyhow, the story is not new, having been done with French characters and background a year or so ago.

Jimmie to the Rescue (Gaumont, Aug. 29).—The subtle delicacy with which this story is treated is its chief charm, bringing out as it does a delightful sense of natural humor. The little Gaumont Jimmie is a most added charm. The little girl next door, Toto, has a shifftless and unscrupulous father. Unsuccessful in his attempts to provide his young sweethearts the joys of life, Jimmie decides to marry her that there may be no more parental interference. They elope from their attic chambers by means of a rope and seek out a priest to marry them. Toto's father is arrested as a suspicious character, and it all ends happily with a kindly old monk bringing the children home.

Then You'll Remember Me (Edison, Aug. 23).—The two main characters (Sydney Booth and Miriam Nesbitt) bring great intelligence to bear on the leading roles of this picture that is made strongly dramatic, leading up to a very impressive and convincing conclusion. The story is founded on the familiar lost memory idea, but the incidents are fresh and convincing. A young engineer is happily married to a young woman of musical talents. His favorite song is "Then You'll Remember Me." After their marriage the engineer is called away to South America. The vessel is wrecked and in the debris he is the only survivor he loses his memory. He falls among friends and in their business develops engineering ability. He is sent to New York, where at a reception he hears his wife in the adjoining room sing "Then You'll Remember Me," at which he does remember and they are once united.

Reviews of Independent Films

When North and South Met (Champion, Aug. 21).—This film is so much better than the average Champion that one feels dispraising it. If the soldiers had not been so tremendously dramatic and if a few little details like forty odd stars in the flag had been added after the numerous skirmish scenes would have been quite free from cause for criticism. A Southern soldier's life is saved by a Northern soldier. The Southern returns the compliment when the Northerner comes into the Southern lines as a spy. The Northern soldier is then killed in battle and dies in the Southerner's arms, giving him a sister a photograph and a message. The Southerner, in full uniform, wearing his side arms, goes to the Northern home, delivers the message and, of course, falls in love with the girl. It is painful to think what would have happened to that Southern soldier if he had actually come North in that rig at the close of the war.

Edelweiss (Eclair, Aug. 21).—Placed where the edelweiss is found, this is an agreeable film, although the story is somewhat trilling for a semi-melodrama. The girl's lover refused to seek the edelweiss because he was subject to fits of dizziness, but she insisted and he started. He met a guide, bought a bowler from her and returned proudly to the girl. The trick was exposed, however, by the guide claiming to have been paid bad money. Then the lover started out in earnest, secured the bowler and had it ready for the girl when she arrived on the spot with the guide.

How They Work in Cinema (Eclair, Aug. 21).—This is a trick picture representing a motion picture studio where the employees are shown on strike. The manager turns a dial and presto! the scenery and props place themselves in position.

Battle of the Wills (Imp., Aug. 21).—In this case the wills are mental. A hypnotist has gained control over a girl and succeeds in making her reject her lover, until the latter finds it out, when he asserts himself as a hypnotist, recovers the girl and hypnotizes the hypnotist. It would seem to be more a subject for farce than for serious drama. The hypnotist was a regular "devil" in make-up and his headless motions were in harmony.

Love in a Teepee (Imp., Aug. 21).—There is novelty and wit in this Indian farce-comedy, and it is all splendidly brought out, except in the last scene. The Indian girl's father wanted her to leave a bad Indian, but she refused. The bad Indian therefore determined to steal her, but he found her drunken father wrapped in a blanket and made the mistake of stealing him. The maid then looked up her cowboy lover and they trailed the stolen old man, coming on the scene just as the bad Indian unwrapped his bundle and discovered his blunder. If the girl and cowboy had remained looking in at the window until this situation had developed it would have added to the effect.

Black Cloud's Debt (Powers, Aug. 22).—An Indian picture go one would hesitate to call this an able example, although it has a number of elements that might make an artistic and somewhat unique picture. Another Indian saves Black Cloud's life and the picture explains in a rather complicated way how Black Cloud repays his debt. He took the totem charm to a friendly tribe whom the other Indian's courage failed him. Later when the chief would punish this Indian's cowardice Black Cloud went down into the wolves' den for him—a rather fakey scene that would have been as well omitted. It would seem as if this latter act were unnecessary, as by carrying the totem he had repaid his debt.

The Cross (Thanhouser, Aug. 22).—This picture is well put on and sincerely played, making in its entirety a dramatic and at times a gripping story. A drunken sea captain is instrumental in the wreck and loss of his ship. He and the mate are the only survivors. The mate testifies against him, and he is sentenced for five years. His wife gives him a cross. At the expiration of his term he comes forth to find his wife's new-made grave. The mate then befriends him by taking him to his home, where the captain, concealing his hate, attempts to revenge himself by killing the mate as he is asleep. The parish priest enters, and, holding up the crucifix, prevents the deed, and obtains a place in a monastery where the captain may expiate his sins.

A Cowboy's Loyalty (Bison, Aug. 22).—The trend of this story both moral and otherwise is peculiar. The hero permits the escape of a murderer who has shot the man she loves, because he had been paying attention to her rival. Then he takes her place. One wondered why the other girl in hiding did not step forward and explain. This act evidently turns her scorn to love, for she hires bandits to cut the bars of the jail, and thus release the hero. A number of years afterward her former rival re-

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ognizes her, and informs the sheriff. Presumably this young lady was intended to be the same one, who, in hiding, saw the shooting, but she did not appear to be the same. Then the sheriff when he saw the guilty woman with her baby refused to serve the warrant, which did not seem to be as it should.

Guilmar (Ambrosio, Aug. 23).—Artistically acted and treated this tragedy is well wrought, though it is decidedly not one to arouse the gentler emotions. The story deals with Guilmar's abduction for the pasha. Her husband, disguised as a dervish, enters the castle and gives her a dagger. He is cast into prison by the villain, who sees through his disguise. She kills the pasha, obtains admission to her husband's cell by a ring taken from the dead man's finger and gives him a rope to descend below, only at the last minute to have the ever watchful villain cut it. Her husband meets his death on the rocks below. It is scarcely an agreeable subject in my opinion of the world.

A Little Child (Bellanca, Aug. 23).—A simple little tale is made very realistic by fine acting and general management. The movement is especially smooth and what few titles there are might be dispensed with. The manner of construction is commendable. It is, however, an oft repeated tale, being the story of the burglar who meets the little girl who has run away from her nurse, and later when he robs her house waking her in her crib, from which she follows him to the dining room, gives up his booty, puts her back in bed and disappears. It is appealing and clever in its evolution.

Alias Yellowstone Jim (Nestor, Aug. 23).—Here is an active but naturally constructed Western drama that is given particularly wholesome treatment. Its construction is admirable and shows much careful thought in full scope and detail. One, however, perhaps might desire that the result of the duel between the two men had been shown and not left to the imagination. The escape of the outlaw was well imagined. Captain Jim breaks out of jail by strategy and joins his pals. The sheriff is summoned to capture some horse thieves who are reported to be members of this gang. The sheriff's daughter, with whom he had been driv-

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reason and will permit no advances to her niece. She buys a donkey and a wagon. Then there is a race between her and the young man that affords more or less amusement. Everybody wins and Auntie then seems satisfied to leave the young chaperon with her niece. Doubtless more explicit titles would benefit.

Castles in the Air (Bex, Aug. 24).—From a purely humorous point of view this is one of the rarest and most laughable of farces this reviewer has seen in picture for some time. It is somewhat in the nature of a comic opera, and the leading character, Charles De Farrest, proves himself an exceptional comedian. Belinda, the cook, terrorizes her household and then proceeds to go to sleep and dream that she is left a fortune. Her strong box is her constant companion. Her employers in the dream become her servants and she is introduced into society by a fake lord and lady, who, after a series of laughable incidents, run off with her strong box while she is sojourning in her yacht. Jumping in after the retreating boat, she awakens to find the pitchfork pipes have burst and are showering her with water. The production is put on with this company's usual good taste in setting and background.

What a Penny's Worth Did (Lux, Aug. 25).—When this picture does not drift into the commonplace, there is more or less fun and amusement in it. Before the organ-grinder took a shock from the penny slot machine the inhabitants went to sleep over his music. Afterwards they beat rugs and danced jigs with surprising celerity.

Bill Follows the Orders (Lux, Aug. 25).—Bill is told by his physician to take mild exercise; he follows the order as far as the exercise is concerned, but forgets the adjective mild. The incidents are really too hackneyed to be funny.

The Romance of Lonely Island (Thanhouser, Aug. 25).—A rather novel and pretty little comedy idea is the basis of this film. It, however, required more delicate treatment than was accorded it at the point of the girl's entrance on the island. Maidenly shyness, it would seem, would better take the place of boldness, at least in some instances. The scenes are well chosen and the story smoothly and clearly told. A young author bought an island where he might work in solitude without interruption. A girl, overturned in a sailboat, drifted into the island, compelled him to give up his comforts and disturbed him generally. Of course, it ended as it should.

Pioneer Days (Bison, Aug. 25).—Rembrandt shoots a soldier and his wife while their son is in the book. He returns and believing them dead, goes forth and is at length adopted by a miner. The father regains consciousness but loses his memory. Fifteen years afterwards he stumbles upon his son's claim and at length convinces him of his identity by a sort of necklace he had given him before the renegade had made the attack years before. There is nothing to indicate just how the man's memory returned. Such a theme is old and needs particularly fresh and original treatment. The idea of giving a son a necklace is at least a strange one.

Mutt and Jeff and the County Judge (Nestor, Aug. 25).—Except for the first part where the slate business is over-worked this scenario shows cleverness in its manipulation, and begins to be amusing when Mutt and Jeff really decide to do something—namely, step in front of an automobile and earn

some easy money by suing for damages. It is, of course, Jeff that does the dirty work, while Mutt collects the sum of \$10. However, he is forced to relinquish this at the county jail, where the Judge caught him "holding out" when fined for speeding. He is made to appear the offender by the owner of the machine. Jeff meets this gentleman later and sets up such a bus and cry that he is given "bus money" on the spot, and forthwith makes for Atlantic City.

The Godfather (Reliance, Aug. 25).—From every standpoint this is the best production this company has presented for a long season, and is a superior film in every way. The acting of Harry Walther as a youth of twenty-one is exceptional, and it is hard to realize a better or more impressive scene than the one where he is about to be lynched. It is decidedly well put on and put together. A godfather going West gives his godchild a letter to be opened on his twenty-first birthday. The boy does so, and finds it contains a notice of a deposit of \$5,000, which had been gained on a horse race now in the bank for his use on coming to age. He very naturally decides to double it by gambling. At last failing he runs away, and has a disagreement at cards and shoots his godfather, by whom he is not recognized. He is about to be lynched for the shooting, when his godfather recognizes the ring on his finger. He had given it to him at his birth. He saves the young man, and takes him back to his mother, gambling renounced.

INDEPENDENT FILM RELEASES.

AUG. 28, 1911.

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(American) The Western Doctor's Peril. Western Drama.....	1000
(Champion) A Daughter of Dixie. Drama.....	950
(Eclair) A Marriage in the Stars. Com.....	775
(Eclair) An Obliging Young Man. Com.....	285
(Imp.) His Royal Highness. Com.....	285
(Imp.) Hot Springs, Arkansas. Scene.....	285
(Yankee) The Power of Devotion. Drama.....	285

AUG. 29, 1911.

(Bison) An Indian Legend. Drama.....	285
(Powers) The White Chief. Drama.....	285

(Thanhouser) The Moth. Com.....

AUG. 29, 1911.	285
(Ambrosio) The Doorkeeper. Drama.....	285

(Ambrosio) Tweedledee's White Suit. Com.....	285
(Champion) How Tony Became a Hero. Com.....	285

(Nestor) The Parson and the Bully. Drama.....

(Nestor) The Parson and the Bully. Drama.....	285
(Reliance) A Straight Path. Drama.....	285

(Solax) The Patched Shoe. Com.....

AUG. 31, 1911.	285
(Bison) The Diamond Smugglers. Drama.....	1000

(Imp.) The Toss of a Coin. Com.....	285
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(Italy) No release.....

(Rex) The Torn Scarf. Drama.....	285
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Sept. 1, 1911.

(Bison) The Sheriff's Love. Drama.....	285
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(Luz) Bill as a Gamekeeper. Com... 504
 (Luz) The Invisible Wrestler. Com... 340
 (Solax) The Hold-Up. Military...
 (Thanhouser) Romeo and Juliet. Drama...
 (Yankee) A Great Wrong Righted.
 Drama ... Sept. 2, 1911.
 (Italy) Clio and Phyleters. Drama... 1550
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 (Powers) Silver Tail and His Squaw.
 Drama ... 1000
 (Bellanca) Clouds and Sunshine.
 Drama ... 1000
 (Nestor) Mutt and Jeff and the German
 Band. Com.

LICENSED FILM RELEASES

Sept. 4, 1911.

Feet.
 (Biograph) The Stuff Heroes Are Made
 Of. Drama... 995
 (Kalem) Hory O'More. Drama... 1000
 (Lubin) A Gay Time in Washington.
 Com... 1000
 (Pathé) The Hermit. Western Drama... 1000
 (Selig) How Algy Captured a Wild Man.
 Com... 1000
 (Vitagraph) Jealousy. Drama... 1000
 Sept. 5, 1911.
 (Edison) The Three Musketeers. Part
 I. Drama... 1000
 (Espanay) The Diamond Gang. Drama... 980
 (Gaumont) A Society Mother. Drama... 1030
 (Pathé) Pathé's Weekly. No. 36. Topical...
 Drama ... 1000
 (Selig) The Totem Mark. Historical
 Drama ... 1000
 (Vitagraph) A Friendly Marriage.
 Drama ... 1000
 Sept. 6, 1911.

(Edison) The Three Musketeers. Part
 II. Drama... 1000
 (Eclipse) Clever Beyond Her Years.
 Drama ... 675
 (Eclipse) Lake Thum in Switzerland.
 Scenic ... 325
 (Kalem) When Two Hearts Are Won.
 Com... 1000
 (Lubin) A Question of Modesty. Drama... 600
 (Lubin) Pardon Me. Com... 400
 (Pathé) Honoring a Hero. Drama... 1000
 (Vitagraph) The Willow Tree. Drama... 1000
 Sept. 7, 1911.

(Biograph) The Old Confectioner's Mis-
 take. Drama... 998
 (Lubin) The Story of Rosie's Rose.
 Drama ... 1000
 (Metz) The Hobo Cowboy. Drama... 1000
 (Pathé) The Hedman's Dog. Indian
 Drama ... 1000
 (Selig) A Tennessee Love Story.
 Drama ... 1000
 (Espanay) Dark Romance of a Tobacco
 Can. Com...
 (Espanay) Never Believe in Signs.
 Com... Sept. 8, 1911.

(Edison) At Jones's Ferry. Drama... 1000
 (Espanay) The Wrong Glove. Com... 990
 (Kalem) When the Sun Went Out.
 Drama ... 1000
 (Pathé) Culture of the Dahila. Educa-
 tional ... 1000
 (Pathé) Arabian Types and Customs.
 Scenic ... 1000
 (Vitagraph) Cherry Blossoms. Drama... 1000
 Sept. 9, 1911.
 (Edison) That Winsome Winning Smile.
 Com... 500
 (Edison) No Cooking Allowed. Com... 500
 (Espanay) Broncho Bill's Last Spree.
 Western Com... 980
 (Gaumont) Mated by Chess. Drama... 660
 (Gaumont) Farming—Old and New
 Methods ... 377
 (Lubin) The Ranch's New Barber. Com...
 (Lubin) The Ward. Com... 1000
 (Pathé) A Tragedy at Sea. Drama... 1000
 (Vitagraph) Jimmie's Job. Com... 1000

MOTION PICTURE STORY MAGAZINE.

The Motion Picture Story Magazine for
 September is out and like its recent prede-
 cessors continues to show marked improve-
 ment in contents.

MINNEAPOLIS.

New Season Shows Signs of Great Activity—
 Plans for a New House.

The Metropolitan, redecorated and refurbished,
 opened 27 with its customary attraction, Chauncy
 Olcott in *Macbeth*. Following will come
 Cecil, Leon and Florence Holbrook in *Bright
 Eyes*, with Madame Sherry billed for the near
 future.

The Shubert also opens 27 with the familiar
 "Way Down East" and *Alas Jimmy Valentine* to
 follow. The Summer season of the Lee Baker
 Stock co. in Rafters closed 26 and nearly all of
 the players have left, most of them for New
 York to seek engagements for the coming sea-
 son. Lee Baker is to head the new Sheldon
 play which Wagenhals and Kemper will pro-
 duce.

The Bijou opens Sept. 3 with In Old Ken-
 tucky. The Gayety opened Aug. 20 with Rose
 Rydell's London Belles, while the Dewey had
 the Darlings of Paris to start the season 18-19,
 with Williams's Imperials 20-21.

An unusually good bill at the Orpheum is
 headed by Odysseus, the mermaid, Arthur Design,
 and A Night in a Turkish Bath. Then there are

the Marvelous Millers, Coakley, Harvey and
 Dunlevy, Madame Panina, and Kramer and Spil-
 lane. Nat Wills and La Belle Titcomb are the
 coming headliners.

The Unique offered the Brothers Byrne in their
 pantomime acrobatic work as the headliner 26-
 28, with Edward Clark, the Two Bosses, Charles
 Montrell, and Carlisle Moore and Ethelma Palmer
 as the other attractions.

Nana Sullivan, a Minneapolis girl, will be with
 a road co. in The Rosary this season, as well as
 Forrest Cummings, who was second man for a
 few weeks with the Lee Baker Stock co.

Big preparations are being made for the Min-
 neapolis State Fair, which will be held at St.
 Anthony Park during the week of Sept. 1. The
 new Vaudeville theatre, to be called the New
 Grand, now under construction on Hennepin Avenue,
 between Sixth and Seventh streets, will be open
 Sept. 4 by J. Rueter, who with M. F. Finkenstein,
 of St. Paul, owns the theatre. Five vaudeville
 acts and motion pictures will make up the bill.

The Miles Vaudeville season opened 28 with the
 Panopticon bookings and with the International
 Opera co. as the headliner. After a short time
 the theatre will be closed for six weeks in order
 to make extensive alterations that will greatly
 enlarge the stage and will widen the house.

CARLTON W. MILES.

WASHINGTON.

Closing of the Columbia Players' Season Next
 Week—They Go to Baltimore.

WASHINGTON, Aug. 29.—The twentieth week
 of the Summer stock season of the Columbia
 Players began Monday night at the Columbia
 Theatre in A Bachelor's Honeymoon. For next
 week the last, Dorothy Vernon of Haddon Hall
 will be played. The Columbia Players will play
 an extended Fall season at the Lyceum Theatre,
 Baltimore. The engagement will be on a rental
 basis, but under direction of the Washington
 management. The Summer season here of
 twenty-one weeks closes Sept. 9, and the open-
 ing of the co. in Baltimore will be on the fol-
 lowing Monday, 11. The co. will include the
 entire personnel that have established a remark-
 able following in this city. Manager Fred G.
 Berger will sign a lease for the Lyceum Theatre
 for a term of years, and will present to Balti-
 more audiences the biggest successes of the
 Washington season.

Chase's opening week attracted a very large
 audience. The bill for the current week pre-
 sented Mile. Semose D'Berly, illustrated living
 model of artistic poses; Billy Montgomery and
 Florence Moore Middleton and Spellmeyer co.,
 Bert Fitzgibbon, Arnold and Ethel Graser, Rice,
 Sully and Scott, Belle Hathaway and her similar
 playmates. Next week, Emma Carus and Will-
 fred Clarke and co. are Chase's headliners.

The Academy of Music presents this week,
 under the management of Howland and Clifford,
 the sensational round up, The Cowboy and the
 Thief. Next week, The Angel and the Oz.

Following the Kinemacolor motion picture dis-
 play at the Belasco, the Monogram Film Co. of
 Italy presents Devil's Inferno this week. The
 picture display that employs five reels lasting
 over two hours, follows very closely the poet's
 immortal poem, which is magnificently illus-
 trated.

A handsome silver loving cup 24 inches high
 above the ebony pedestal, elaborately inscribed,
 was a presentation gift last Monday night, after
 the third act of The Liar, by the Edelweiss
 Club, a gathering of young people who have
 made box parties at the Columbia, their per-
 sonal special enjoyment. The very large cup,
 mounted upon an ebony base, presents the in-
 scription: Presented by the Edelweiss Club to
 the Columbia Stock 1911. Managers: Frank B.
 Metzger, Frederick J. Berg and Oliver
 Metzger, managers; with the opposite of the
 cup inscribed with the names of the members
 of the co. The loving cup, after being inclosed
 in a glass case, will occupy a prominent po-
 sition in the lobby of the theatre.

The burlesque houses, the Gayety and the
 Lyceum, open excellently well. The former,
 with Charles H. Waldron's Trocadero bur-
 lesequeurs in Frank Finney's musical farce,
 Showmen's Vacation, and the latter with Miss
 New York, Jr.

1000 Golden Players, under the direction of H.
 M. Holden, George B. Edwards, began with
 Monday afternoon's performance an immediate
 engagement at the Majestic Theatre in Dora
 Thorne.

The co. is strong and capable, and com-
 prises the names of Jane Babcock, H. G. Keenan,
 Gertrude Mudge, J. Carroll Barrymore, Florence
 Marshall, Marie Kinsie, L. S. McKee, Eugene
 Phelps, George B. Clark, and H. B. Holden.

Guy H. Ourand is in charge of the press work,
 which is equivalent to saying that it will be
 well cared for. Next week's announcement is

Wife in Name Only.

The Casino vaudeville bill presents this week

Texico, the snake dancer; the Harmony Quintette,

Thomas Patten Dunn, Ed. Kresko and Eva Fox,
 and Gallando, the clay modeler.

W. S. McLean, Jr., vice-president and manager
 of the Imperial Theatre, which is to open the

early part of October, on Ninth Street, has re-
 turned from New York with the list of attrac-
 tive cards for the opening and succeeding
 weeks.

JOHN T. WARDE.

CLEVELAND.

Summer Season Fast Waning—All Houses Open
 Next Week.

Keith's Hippodrome opened season with Ruth
 St. Denis as headliner 28, and pleased usual
 good business.

The stock co. at the Colonial closed their sea-
 son with What Happened to Jones 28-Sent. 2.
 and Donisthorpe's Minstrels will open the new
 season 4-9.

By Right of Sword is the offering of the Cleve-
 land Players at the Cleveland 28-Sent. 2, open-
 ing to good business.

"Honey Boy" Evans and his minstrels are
 expected to open the season at the Euclid Avenue
 4-9.

WILLIAM CRASTON.

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 steel, and was covered with valenced hard
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DATES AHEAD

(Continued from page 19.)

MADAME SHERRY (Special: Woods, Frase
 and Leiserer, mgrs.); New York city 2-9.MANHATTAN OPERA (Robt. Kane, mgr.);
 N.Y. 27-Sent. 2.MISS JACK (Sam Bangor, mgr.); Philadelphia.
 Pa. 24-Sent. 2.MISS NOBODY FROM STARLAND (Mort. H.
 Singer, mgr.); Vancouver, B. C. 28-30, Vic-
 toria 81, Bellingham Wash. Sept. 1, Tacoma
 2, Seattle 3-6, Aberdeen 7, Portland, Ore. 8-
 18.NELSON, ARTHUR, STOCK: Toledo, O., Aug.
 20—Indefinite.NEWLYWEDS AND THEIR BABY (Eastern:
 Lester-Brown, prop.); Fall River, Mass.
 Sept. 4, New Bedford 5, Taunton 6, Brockton
 7, Salem 8, Haverhill 9.NEWLYWEDS AND THEIR BABY (Western:
 Lester-Brown, prop.); Middletown, N. Y.
 Sept. 4, Walden 5, Newburgh 6, Kingston 7,
 Poughkeepsie 8, Pittsfield, Mass. 9, Great Bar-
 rington 11.NEW YORK HIPPODROME (Messrs. Shubert,
 mrs.); New York city Sept. 2—Indefinite.PINAFOR (Messrs. Shubert, mrs.); New York
 Sept. 4—Indefinite.PINK JOY (Klaw and Erlanger, mrs.); New
 York city Sept. 12—Indefinite.SIDNEY, GEORGE (Frank W. Withcock, mgr.);
 Chicago, Ill. 27-Sent. 6, Hammond 10.

SOUL KIDS, THE (Philadelphia, Pa.); Sept. 2.

SPRING MAID (Werba and Loscher, mrs.);
 Denver, Colo. 27-Sent. 2, Colorado Springs 4.

THREE TWINS (Aurora, Ill.); Sept. 2.

VALLEY PARK OPERA (Morton and Pitcairn,
 mrs.); Syracuse, N. Y., June 12—Indefinite.WARD AND YOKES (Stair and Havlin, mrs.);
 Boston, Mass. Sept. 4-9.WHALOM PARK OPERA (Pitchford, Mass.,
 June 18—Indefinite).WOODRUFF, HENRY (Mort. H. Singer, mgr.);
 St. Joseph, Mo. 29, Des Moines, Ia. 30-Sent.
 1, Council Bluffs 3, Lincoln, Neb. 4-9.YANKEE DOODLE GIRLS (Sol. Meyer, mgr.);
 Albany, N. Y. 28-Sent. 2.ZALLAH'S OWN (W. C. Cameron, mgr.); Buf-
 falo, N. Y. 28-Sent. 2.

MOULIN ROUGE: Wheeling, W. Va. 22-Sent. 2.

NEW ENGLAND: Brooklyn, N. Y. 22-Sent. 2.

PAGE MAKERS (T. M. Herk, mgr.); Chicago,
 Ill. 27-Sent. 2.PAINTING THE TOWN (Holliday and Curley,
 mrs.); Minneapolis, Minn. 27-Sent. 2.

PASSING PARADE: New York city 22-Sent. 2.

SPRINGFIELD, MASS.: Springfield, 7-9.

PAT WHITE'S GAYETY (Walter Greaves,
 mgr.); Toronto, Ont. 26-Sent. 2.QUEEN OF BOHEMIA (Henry P. Jacobs,
 mgr.); Rochester, N. Y. 22-Sent. 2.QUEENS OF THE POLICE BEGGARS (Connie
 and Shannon, mrs.); Kansas City, Mo.
 22-Sent. 2.QUEENS OF THE JARDIN DE PARIS (Joe
 Howard, mgr.); Hoboken, N. J. 22-Sent. 2.

NEW YORK CITY: New York city 4-9.

ROBINSON'S CHUBSON GIRL (Ed. Davidson,
 mgr.); New York city 22-Sent. 2.ROSE SYDNEY'S (W. Campbell, mgr.); St.
 Paul, Minn. 27-Sent. 2.RUNAWAY GIRLS (Peter S. Clark, mgr.); Te-
 ledo, O. 27-Sent. 2.SAM DEVERE'S (Louis Stark, mgr.); Harris-
 burg, Pa. 20, Reading 31, Allentown Sept. 1.

Chester 2.

SOCIAL MAIDS (Hurtig and Seaman, mrs.);
 Newark, N. J. 22-Sent. 2, Hoboken 4-9.STAR AND GARTER: Brooklyn, N. Y. 22-
 Sept. 2.STAR SHOW GIRLS: (John T. Baker, mgr.);
 Boston, Mass. 28-Sent. 2.TAXI GIRLS (Hurtig and Seaman, mrs.);
 Brooklyn, N. Y. 22-Sent. 2, Newark, N. J.
 4-9.

TIGER LILIES: Baltimore, Md. 22-Sent. 2.

TROCADERO'S (Chas. H. Waldron, mgr.);
 Washington, D. C. 22-Sent. 2.

UMPRISE: Chicago, Ill. 22-Sent. 2.

VANITY FAIR (Bowman Bros., mrs.); Louis-
 ville, Ky. 27-Sent. 2.WATSON'S BURLESQUERS (W. B. Watson,
 mgr.); Montreal, P. Q. 28-Sent. 2.WHIRL OF MIRTH (Whalen and Martell,
 mrs.); Cincinnati, O. 22-Sent. 2.WORLD OF PLEASURE (George Pitchett,
 mgr.); Boston, Mass. 22-Sent. 2, New York
 city 4-9.YANKER DOODLE GIRLS (Sol. Meyer, mgr.);
 Albany, N. Y. 22-Sent. 2.ZALLAH'S OWN (W. C. Cameron, mgr.); Buf-
 falo, N. Y. 22-Sent. 2.

BANDS.

BALLMAN'S: Bismarck, Chicago, Ill.—Indefi-
 nite.

CAVALLO'S: Forest, St. Louis, Mo.—Indefinite.

CONWAY, PAT: St. Paul, Minn. Sept. 8-9.

CREATORE: Willow Park, Philadelphia, Pa.
 Aug. 20-Sent. 9.GRAND OPERA HOUSE (Al. E. Gaylord, con-
 ductor); Steeplechase, Rockaway Beach, N. Y.
 —Indefinite.LIBERATI, ALESSANDRO: Des Moines, Ia. 27-
 Sept. 2.PRIOR, ARTHUR (Don W. Stuart, mgr.);
 Astoria Park, N. J. July 8-Sent. 10.ROYAL VENETIAN: Ocean, Long Branch, N.
 J. July 1—Indefinite.RUSSIAN SYMPHONY (Modest Altschuler,
 conductor); Bavinia Park, Chicago, Ill. Aug.
 7—Indefinite.SCHEUNECK, ELLIOTT (Charles Strakosch,
 mgr.); New York city July 8-Sent. 2.SIRIGNANO, FELIX: Riverview, Louisville,
 Ky.—Indefinite.SORRENTINO AND BANDA ROSSA: Electric,
 Kansas City, Mo.—Indefinite.

STANARD'S: Forest, Kansas City—Indefinite.

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 1, Wausau 2, Rochester 4, Owatonna 5, Man-
 sfield 6, Marshall 7, Fairmont 8, New Ulm 9.BARNUM AND BAILEY'S: Evansville, Ind.
 Sept. 8 Mt. Carmel, Ill. 7.BUFFALO BILL'S WILD WEST: Hutchinson,
 Kan. 20, Wichita 21, Emporia Sept. 1, Topeka
 2, Kansas City, Mo. 4, Harrisonville 5, Nevada
 6, Joplin 7, Pittsburg, Kan. 8, Ft. Scott 9.CALIFORNIA FRANK'S: Wilmington, Del. 30-
 Sept. 1, West Chester, Pa. 2.GENTRY BROTHERS: Calgary, Can. 30, Red-
 deer 31, Edmonton Sept. 1, Lloydminster 2.

HAGENBECK-WALLACE: Brasil, Ind. 30.

PARIS, Ill. 31, Casey Sept. 1, Vandalia 2.

LUCKY BILL'S: Perry 20, 30, Center 31, New

London Sept. 1, Ashburn 2.

101 RANCH WILD WEST (Miller Bros. and
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 21, Fort Dodge 22, Cherokee 2.

HINCLING BROTHERS: Boise City, Ida. 30.

KNELLING, FRED: Ogden, U. S. Sept. 1, Salt
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